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Teresina Tua
Lucca
Ivan E. Morawski
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Cecilia Donita
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Heinrich Vogel
Johann Sebastian Bach
Peter Tschalkowsky
Julius Perotti—3
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Richard Wagner
Theodore Thomas
Dr. Damrosch
Campanini
Jenny Meyer
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Galsani
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NEW YORK, WEDNESDAY, FEBRUARY 17, 1892.

PADEREWSKI will be the subject of two papers in the March "Century" and of a poem by the editor. There will be a frontispiece portrait engraved by Johnson and a sketch, by Irving Wiles, of the virtuoso at the piano. One of the papers is a critical study of his method by the well-known musician, Mr. William Mason, and the other a biographical sketch by Miss Fanny Morris Smith, for which Paderewski has furnished the material. The article has also had the advantage of Modjeska's suggestions, the distinguished Polish actress having been a friend of Paderewski from his boyhood.

MORITZ ROSENTHAL recently gave his Berlin farewell concert for the present season, on which occasion he played the Liszt E flat and the Chopin E minor concerto, with orchestra. His success seems to have been something wonderful, and the Berlin "Boersen Courier" goes so far as to dub him "the most perfect of living pianists." The "Boersen Courier" seems to be utterly oblivious of the fact that neither Paderewski, nor Joseffy, nor Rummel, nor d'Albert, nor Rubinstein, nor a host of others too numerous to mention, have as yet departed this life. Praise is one thing and overpraise another, and the latter, by overshooting the mark, usually tends to make its object ridiculous.

THE investigation in the methods of the Hermann Wolff concert agency at Berlin, first started by THE MUSICAL COURIER and which has lately been taken up and vigorously pursued by the Berlin "Kreuz Zeitung" and the Hamburg "Nachrichten," has cast such an odium upon that monopolistic institution that lately even Hans von Bülow, who owes a great deal to his Berlin success as a conductor, has seen fit to break with his former associate. It is authoritatively announced that the erratic Hans at the close of the present season will lay down his baton as conductor of the Berlin philharmonic concerts which are managed by Hermann Wolff, and that in future he will confine his activity to the concerts of the Hamburg Philharmonic. The break between Bülow and Wolff is the topic of the day in the German capital. Hans Richter, of Vienna, was of course the first one

approached to take up Bülow's baton, but we learn that he has most peremptorily refused the honor or to have anything whatsoever to do with Mr. Hermann Wolff. Mr. Maskowski, who is now the conductor of the Breslau "Orchester Verein," has accepted the position left vacant by Bülow's resignation and will take his place next season. It shows the dearth of good orchestral conductors in Germany when one considers the rapidity of the rise of Mr. Maskowski, who formerly occupied an insignificant position in Coblenz. His predecessors in Breslau were the late Leopold Damrosch, Max Bruch and Bernhard Scholz.

THE following, taken from the Buffalo (N. Y.) "Commercial," is a logical and valuable following up of an idea expressed in this column a fortnight ago:

THE MUSICAL COURIER asks the question: "How many vocal teachers in this country—and in Europe—use tuning forks that have been scientifically tested and are in proper pitch? How many vocal teachers in giving lessons use pianos out of tune?" The questions are timely, for the impression is general among students, and is also shared by some vocal teachers, that any piano is good enough when giving a singing lesson or to practice by, little realizing the effect upon the pupil's "ear for music." The same thing applies to those taking piano lessons, whose parents let them practice upon some ancient family relic, assuring the teacher that when the child is farther advanced a new and good piano will be bought. Might as well put the small and poor stones in the foundation of a building, and so a time after wonder why the structure collapsed. It is the foundation that needs the most attention; after that is properly taken care of your superstructure may vary, but you are sure of a foundation. If there is one time during which your children need good instruments more than at any other it is when the foundation is being laid, when the ears and hands are being directed into proper channels for future development. A piano with a mushy action won't strengthen your daughter's wrist and hand, neither will a twangy, out of tune piano properly train the singing student's ear.

THE "Evening Post" contained the following last Saturday:

It has been said repeatedly that the failure of "Cavalleria Rusticana" in Paris was due to French hostility toward Italy. The absurdity of this statement is evident from the fact that the leading Parisian critic, Mr. Weber, a German by descent, who has never shown the slightest hostility toward Italian music, is one of the severest critics of Mascagni. After pointing out that his opera failed to make any impression on the public at the Opéra Comique, he continues (in the "Temps" of January 25): "But Mascagni had been so highly praised! He had been proclaimed the successor of Verdi. Among his productions had been mentioned 'symphonies' by some writers who were obviously ignorant of the fact that in Italian every overture and every prelude of an opera or operetta is a *sinfonia*. Real symphonies are indeed not unknown in Italy. We have one by Sgambati which merits all honor. But this kind of symphony has so far been beyond Mascagni. Any pupil who has obtained a prize in harmony at the conservatoire is more clever than he. Instrumental coloring is a myth to him, whereas here the competitors for the Roman prize are not more unskilled in orchestration than in that of writing a fugue. It is not sufficient to put a flute here, a clarinet or horn there, to make an effect in grouping or an effect of ensemble, a *crescendo* or a *tutti colla massima forza*. To treat the orchestra as a big guitar is easy enough; one ought to know how to use it properly, and Mascagni is not a virtuoso. His orchestra is at one time dull, at another noisy or coarse; he does not shine by the qualities of expressiveness or picturesqueness. But why discuss as a master a simple beginner who has just left the music school in Milan?"

All said and done, however, the "Cavalleria Rusticana" displays most precocious talent and perhaps those very young men at the Paris Conservatory, despite their superiority in the knowledge of orchestration, could not compose such a clever work, which fairly throbs with the headlong passion and faults of youth. Besides, Mr. Weber, the critic and a German by descent, though he has not hitherto shown any hostility to Italian music, may have in this instance been prejudiced. It seems so at all events.

MESSRS. GOLDMARK & CONRIED, the representatives of the Paris firm of Choudens & Son, the owners of the rights to the operas of "Faust" and "Carmen," have served an order on Mr. Edmund C. Stanton, as representing the directors of the Metropolitan Opera House, to show cause why the directors should not pay royalties on all the productions of those operas made at the opera house. It is understood that the directors will fight this order and make a test case of it. Messrs. Goldmark & Conried have also brought suits against Miss Minnie Hauk for royalties on "Carmen," which she produced during her recent disastrous tour. The prima donna is now in Europe, and it is said that Goldmark & Conried want to get judgment by default and endeavor to establish a precedent. Mr. Maurice Grau when interviewed said that he had heard about the order sent Mr. Stanton. When asked what he would do if sued for royalties for "Faust" he said he would fight the case, as there were no rights to the opera in this country. Mr. Heinrich Conried said there were rights to the opera in this country and that his firm was prepared to prove them in court. An order was served on the directors of the opera house last season to pay roy-

alties on "Carmen" and "Faust," but no notice was taken of it. It looks as if Messrs. Goldmark & Conried had a lien on the earth. The matter of the royalties in the Wagner operas has not been forgotten, and it is to be hoped that in this case the management will make a test trial.

M. R. PHILIP HALE, writing in the Boston "Journal," thus answers a question asked in an article on "The Modern Orchestra," recently published in "Harper's Weekly":

"How did it come that Thackeray, who loved music, and knew that which was current in the concert rooms, theatres and drawing rooms of his day, should credit Beethoven with having composed a 'Dream of St. Jerome,' which the king of novelists says always soothed and charmed him so that he fancied it was a poem of Tennyson's in music?"

The answer is simple. In Thackeray's day the "Dream of St. Jerome," or "Love of St. Jerome"—for the two titles were in use—was frequently heard in drawing rooms. An *andante* written by Beethoven for the piano—it was from op. 28, if I am not mistaken—was arranged or disarranged as a vocal composition; the words of Thomas Moore, "And Who is the Maid?" were set to this arrangement, and it was known as "St. Jerome's Love." This arrangement may be found to-day in a volume of "Sacred Songs," edited by John Hiles. As the arrangement, even without the words, is tuneful, no doubt Thackeray often heard it in houses frequented by him, and it no doubt soothed him. Of all such literary offenders, however, "Ouida" is the most remarkable. In one novel her hero spends hours at the organ "playing the grand old masses of Mendelssohn." In "Moths" the tenor is never weary of singing exquisite "airs of Palestrina," and here are only two of many instances. Marion Crawford, by the way, made a singular blunder in "A Roman Singer," by unjustly crediting a well-known composer with the authorship of an equally well-known opera. But who in these days of nervous haste is safe in throwing stones against the glass house of a neighbor?

ABOUT a year ago there was a rumor that Rubinstein had sought for a divorce from his wife and intended marrying a young pupil of his. This rumor was promptly contradicted at the time in these columns by Alexander M'Arthur, Rubinstein's private secretary. Now the gossip has broken forth anew in Berlin, and people who are supposed to be on the "inside" assert that Rubinstein will next summer certainly wed his pupil, the very talented pianist, Sophia Poznanski, for whom report says the Muscovite composer has always displayed the greatest affection. The young lady is said to be a brilliant artist, and if this is mere lying gossip it is malicious cruelty on the part of those who gave it birth, doing as it will infinite injustice to the reputations of both Miss Poznanski and Rubinstein.

THE JURIES ARE SELECTED.

HERE are the names of the juries whose members have accepted the task of examining the manuscripts of the candidates for the prizes to be awarded by the National Conservatory of America:

Grand Opera—Dr. Antonin Dvorak, George W. Chadwick, Arthur Nikisch, Romualdo Sapio and Anton Seidl.

Opéra Comique—Dr. Antonin Dvorak, Paolo Giorza, Bruno Oscar Klein, Adolph Neuendorf and Frank Van der Stucken.

Libretto—Dr. Antonin Dvorak, Thomas Bailey Aldrich, Elwyn P. Barron, Eugene Field, George P. Goodale, Col. Thomas Wentworth Higginson, S. Seckendorff, Edmund C. Stedman, Benjamin Edward Wolf and William Winter.

Oratorio and Cantata—Dr. Antonin Dvorak, Dudley Buck, William W. Gilchrist, Benjamin F. Lang and William L. Tomlins.

Symphony, Suite and Cantata—Dr. Antonin Dvorak, Asger Hamerik, Rafael Joseffy, John K. Paine and Xavier Scharwenka.

Prizes will be awarded for the best grand or comic opera (opéra comique), for the best libretto for a grand or comic opera (opéra comique), for the best piano or violin concerto and for the best symphony, suite, oratorio and cantata, each and all of these works to be composed or written by composers and librettists born in the United States and not above thirty-five years of age.

The prizes shall be as follows: For the best grand or comic opera (opéra comique), words and music, \$1,000; for the best libretto for a grand or comic opera (opéra comique), \$500; for the best symphony, \$500; for the best oratorio, \$500; for the best suite or cantata, \$300; for the best piano or violin concerto, \$200.

The general conditions are: (1) Each work must be in manuscript form and absolutely new to the public. (2) Its merits shall be passed upon by a special jury of five competent judges. (3) The

works to which the prizes shall be awarded shall be made known to the public under the auspices of the National Conservatory of Music of America, whose operatic conductors, vocalists, instrumentalists, choral forces, &c., insure an ensemble that must add largely to the effectiveness of the compositions. (4) The National Conservatory of Music of America reserves the right to give three public performances of the works to which prizes shall be awarded; these shall afterward be the property of the composers and authors. (5) Manuscripts shall be sent for examination to the conservatory, No. 126 East Seventeenth street, New York, between August 1 and September 1, 1892. The award of prizes will be made on or about October 15, 1892.

Now has that grumbling bird of Paradise, the American composer, a chance of which he should avail himself.

ANTON SEIDL TO CONDUCT.

THE news that Anton Seidl is to conduct the projected series of Wagner operas to be sung in German toward the end of the Italian and French opera season at the Metropolitan Opera House is not so startling after all, for it has long been mooted that Messrs. Abbey & Grau are dissatisfied with both their conductors and the orchestra. Feeling that Vianesi would be totally inadequate to conduct "Die Meistersinger" or "Fliegende Holländer," the management wisely engaged Mr. Seidl for these performances, so that stars, chorus and orchestra will have to do their very best under the great Wagnerian conductor's baton. There need be no particular significance attached to the engagement of Mr. Seidl beyond a faint hope that Messrs. Abbey & Grau may alternate German with Italian and French operatic performances next season. Even this is doubtful, though not an impossibility by any means. Certainly if the present management take the opera house next season (and they in all probability will) the prices will have to be reduced throughout the house, for to repeat this year's experiment would be too costly. However, it will be decided next month and all vain conjecturing put to flight. Let Mr. Seidl be looked on as an entering wedge, and then who knows what the outcome may be? For the bad orchestra and the want of a cool, strong, experienced head have been more felt this season than any actual deficiency in the artists (particularly the male artists) engaged. The "Herald" of last Sunday has this to say of the engagement of Mr. Seidl:

No rebuke to Mr. Vianesi is implied in Mr. Seidl's engagement. The two conductors are not foes or rivals. Each has his merit. Each has his own field. Mr. Seidl cannot approach Mr. Vianesi in the interpretation of Meyerbeer or Gounod, while Mr. Vianesi would, I feel sure, be willing to admit that Mr. Seidl is peculiarly fitted to direct the performances of "Die Meistersinger" and "Der Fliegende Holländer."

This paragraph may be news to Mr. Seidl, however, for if he could not conduct Meyerbeer's works better than Mr. Vianesi he would not be Mr. Seidl; that's all. Any comparisons between the two men are supremely ridiculous, for in every department of his art Mr. Seidl towers above Mr. Vianesi, who would make a good chef d'orchestre in a small opera company, but to expect interpretations or even traditional tempi from him would be foolish. Anton Seidl is the man for the place.

ROSSINI'S CENTENARY.

THE details for the grand centenary of the prince of Italian melodists, Rossini, are being gradually formulated. On the last day of February the centenary will be celebrated throughout Italy and generally on the Continent. A committee of leading musicians, including Marchetti, Terziani, Pinelli and Maldura, has been formed in Rome to carry out the arrangements. The Government has decided to mark the occasion by the publication of the composer's correspondence. To this end a special commission has been allowed to search the archives of the Paris Opéra and the French Ministry of Fine Arts for any interesting documents, especially if likely to throw any light upon the puzzle and mystery of Rossini's life—his thirty-nine years' absolute silence in composition after the completion of "William Tell." In a recently published musical work by an English writer, Mr. Weber, organist of the German Chapel Royal in London, the explanation is given that Rossini made a vow never again to write a note of music, because he despaired of ever attaining the heights of musical perfection reached by Beethoven and Mozart. It will be interesting to see

whether his letters confirm this explanation of the problem.

At Pesaro, the maestro's birthplace, the festivities will last a week or more. The musical fêtes will include performances of "William Tell" and "L'Amico Fritz," historical concerts and competitions for local and foreign musicians. In addition there will be an exhibition of the wines of the district and a cattle show. The townspeople of Pesaro have resolved to purchase the cottage where Rossini was born and convert it into a museum.

At Venice, where many of the master's works were first produced, besides operatic representations there will be a water carnival. At Turin a grand performance of the "Stabat Mater" is announced.

Paris will observe the centenary by a performance of "William Tell." Some disappointment is felt that no move has so far been made in London to mark the occasion, and it is hoped that something may yet be done. Even in Italy there are signs of a decadence of the pure Italian school represented by Rossini. Last year the production of new works was far below the average, and the leading Italian composers, Verdi, Boito, Mascagni and others, are slowly and surely following in the footsteps of the advanced school.

AN INTERESTING ANNIVERSARY.

THE directors of the Philharmonic Society of New York announce that the fiftieth anniversary of the organization of the society will be celebrated by three festival concerts, to be given at the Metropolitan Opera House under the direction of Mr. Anton Seidl, conductor, on the evenings of April 21 and 23 and the afternoon of April 22, 1892.

At the first of these concerts the program of the opening concert of the society in 1842 will be repeated exactly. Among other numbers Hummel's septet, the piano part of which was then performed by Mr. Timm, will now be given by Mr. Richard Hoffmann.

NEXT SATURDAY EVENING.

IT was Mrs. Jeanette M. Thurber who conceived the happy idea of giving a monster benefit for the "relief of the destitute blind," which takes place next Saturday evening at the Metropolitan Opera House. The program will consist of, first, an operatic concert, in which Emma Eames, Jean Lassalle and Edward de Reszké will participate, and part second will be devoted entirely to the production of Wagner's "Die Walküre," the first of the original German version being given with Paul Kalisch as "Siegfried," Emil Fischer as "Hunding" (first time) and Lilli Lehmann as "Sieglinde" (first time). The director will be Anton Seidl, who will conduct his orchestra. The opera will be mounted, as it always has been, by kind permission of the directors of the Metropolitan Opera House and Director Edmund C. Stanton. Mr. and Mrs. Kalisch are permitted to sing through the courtesy of their managers, Messrs. Abbey & Grau. The affair will be a dazzling success without peradventure of a doubt, and it is to be hoped will be a potent hint to the directors of the opera house.

A SIGN OF THE TIMES.

A GOOD sign for the "Times" would be "No music critics need here apply," and then have it set to music by Dave Braham, framed in black and sent to the city editor of the "Times." The following letter (the name of the writer being withheld by request) is but one of many recently sent to the offices of THE MUSICAL COURIER:

Editors Musical Courier:

What has (musically) got into the New York "Times"? Probably you may have noticed the articles herewith, cut from Sunday's and Tuesday's issues (report of concert of Symphony Society, report of Mr. Hubbard's recital, notice of concert of Peabody orchestra). They excite a suspicion that the "World's" office boy has been captured by the "Times" and has been put in charge of the musical department. They also read like some of your "Clambake Harry" articles. (Signed.)

Attention last week was called to the sudden lapse into idiotic lucidity (one can call it nothing else) by Mr. Henderson or someone in the musical notices of the "Times," and a specimen brick was given. In last Sunday's issue there was a good sensible notice of the Philharmonic Society, probably written by Mr. Spinney in Mr. Henderson's absence, but for puerile kindergarten fooling read this report of the Kneisel Quartet, published in last Saturday's issue:

The fourth and last of a series of chamber music concerts by the Kneisel Quartet was given last evening in the chamber music room at Music Hall,

Seventh avenue and Fifty-seventh street. The members of this quartet are: Franz Kneisel, first violin; Otto Roth, second violin; L. Svecenaki, viola, and Alwin Schroeder, cello. These gentlemen all belong to the Boston Symphony Orchestra. In that organization, however, the three first named are all first violin players, Mr. Kneisel being what the French call *chef d'attaque* and the Germans concertmeister.

The compositions played by these gentlemen last evening were Beethoven's quartet in G major, No. 2, op. 18; variations from Schubert's D minor quartet, and Beethoven's quartet in E flat major, op. 74. The soloist of the concert was Mrs. Julie L. Wyman, contralto. She sang five French songs. Two were by Chaminade—"Ritournelle" and "Chant d'Amour." The others were Wekerlin's "Au bord d'une fontaine," an unknown author's "Mon petit cœur" and Delibes' "Regrets." There was a good sized audience present and the applause was abundant.

Thanks "Times": one feels relieved to know that three gentlemen in a string quartet are violin players. Why didn't you add insult to injury by declaring that the fourth member of a string quartet party usually played the 'cello? To echo the question of the writer of the printed letter: "What has got into the New York 'Times'?" Perhaps "Rats!"

THE WORCESTER FESTIVAL.

HERE is a glimpse of the affairs of the Worcester County Musical Association, as exhibited at the annual meeting last Friday. President Davis and Secretary A. C. Munro were re-elected. The secretary's annual report says:

The current expenses for the festival of 1891 were in excess of the current receipts by the sum of \$1,529.58. Included in this amount was the sum of \$900 for new music, \$195 for addition to stage, \$80 for letter file, or \$1,105 added to our personal property. Should we add to this amount the sum of \$585.67 (being the interest accrued on invested funds and credited to our account) we would have the sum of \$1,690.67, showing the association to be, in this way of reckoning, \$111.15 better off to-day than one year ago. This is, however, not quite a fair view to take of the matter, as, although the music cost the sum named, it could not be sold without discount from the sum paid.

There is no question but that we expended more for music last year than was entirely wise, and added expense was incurred on account of extra rehearsals required in order to properly master the works adopted. I have confidence that the experience gained will aid us materially in arranging for coming festivals.

Four years during our history we have failed to receive the amount of expense incurred; the remaining thirty years we received a little more, amounts at the present time by our treasurer's report to \$6,177.17, which, with the generous gift of a prominent citizen of \$5,000, now amounting, with interest accrued, to \$6,301.87, making the sum of \$12,479.04 now on hand to our credit. Our librarian's report shows the association to be in possession of valuable property in books, stage and hall and office furniture, in good condition, increasing in value by yearly additions.

It would seem to me the part of wisdom, while in no way relaxing our efforts for practical advancement along the lines laid down by the founders of our organization, and keeping up to our high standard for choral works and orchestral and vocal aid, to look with great care at all items of expenditure, so that the result may prove permanent financial as well as musical success in the coming years.

PERSONALS.

Valesca Franck.—We present to our readers to-day an excellent likeness of that talented pianist Miss Valesca Franck. Originally a pupil of that celebrated pedagogue, the late Theodore Kullak, of Berlin, Miss Franck received her finishing touches at the hands of no less renowned a teacher than Franz Liszt himself, with whom she studied for five summers at Weimar. After that Miss Franck was for several years a teacher of the higher piano classes at the Royal Conservatory of Music at Dresden. From there the lady came to this country to be heard in concerts and to teach the piano. She has played in several concerts at the Lenox Lyceum, and gave concerts of her own both this season and last at Steinway Hall, with most satisfactory results, according to the following criticisms:

THE MUSICAL COURIER says: "Valesca Franck's Concert—This gifted pianist gave a concert at Steinway's cozy concert parlor on Tuesday evening, March 3, which was attended by a large and fashionable audience. Miss Franck was assisted by two fine artists, Miss Charlotte Hahn and Mr. Frans Wilczek, violinist. The greatest interest, however, was centred upon Miss Franck, who only came from Dresden last October, where at the Royal Academy of Music she had been for several years one of the first teachers of the piano. Miss Franck proved herself in every way a thorough and able pianist, having a superior technic and playing with taste and skill, being repeatedly encoored by the enthusiastic audience."

The "Evening Telegram": "A large and appreciative audience was present at the debut of a new pianist, Miss Valesca Franck, last night in Steinway Hall. Miss Franck played with intelligence, feeling and excellent skill, and won at once the favor of the audience, who applauded her enthusiastically."

The New York "Times": "A friendly and sympathetic audience, which filled Steinway Hall, bestowed its commendation and encouragement upon Miss Valesca Franck, who came forward last night as a pianist. The impression created by the aspirant for popular appreciation was favorable. Miss Franck gives promise of becoming a favorite with the musical public, since she successfully challenged criticism on this occasion by her capable interpretation of a Gluck gavot, the 'Aufschwung' and 'Vogel als Prophet' of Schumann, the C sharp minor 'Nocturne and Valse' of Chopin and the 'Rhapsodie Hongroise' of Liszt."

"New Yorker Staats Zeitung": "In dieser Halle, welche jetzt mit besonderer Vorliebe fuer die sogenannten Kleineren Concerte benutzt wird, veranstaltete gestern Abend die Pianistin Fruklein Valesca Franck, die sich bereits im Jahre concerte 'des deutschen Frauenvereins' auf das Vortheilhafteste hier eingefuehrt hat, in Concert. Die Halle erwies sich gestern Abend als wirklich zu klein, denn es musste der anstossende 'ware-room' geoeffnet werden um alle Besucher unterzubringen. Fruklein Franck spielte den Pianopart der interessanten Grieg'schen Sonate, namentlich aber ihre Soloonumern ganz vorzueglich. Sie ist ohne Zweifel eine Pianistin, die ueber eine bedeutende Technik, musikalischen Geschmack und Verstaendnis verfuegt. Einen geraderupackenden

Erfolg wusste sie mit der markig, kraeflig wiedergegebenen 'Ungarischen Rhapsodie' von Liszt zu erzielen."

The "Home Journal": "Miss Franck, who is most pleasantly remembered by last year's concert goers, was in splendid form and played several Chopin selections with exquisite taste and delicacy of touch. The gallop by Rubinstein was given with a fire and brilliancy that delighted the audience and elicited a hearty encore."

THE MUSICAL COURIER: "Miss Franck has an excellent touch and plays with much feeling. Her Chopin selections were especially well played."

Miss Franck's references by permission are: William Steinway, Esq., Hon. Carl Schurz, Mrs. Ashbel P. Fitch, Mrs. Consul Marheinecke, Mrs. Leonard Weber, Misses Schurz, Mrs. H. J. Senner, Mrs. A. J. Limburger, Mrs. Ismar Ellison.

Brodsky Decorated.—Adolf Brodsky, the eminent violinist and concert master of the Damrosch orchestra, has just been decorated with the knighthood of the royal Norwegian order of St. Olaf.

Sivori Played on It.—We read in "Trovatore" that the celebrated violin of Paganini, which is at Genoa, has, according to annual custom, been taken out of its box by the municipality and was restrung, on which occasion old Sivori played a few selections on it, to the great enjoyment of some invited guests.

Massenet in Vienna.—The great French composer, Jules Massenet, is in Vienna superintending the last rehearsals of his new opera, "Werther," which is soon to have its initial performance at the Court Opera House.

Niemann to Sing Once More.—Albert Niemann was to appear once more in public at the Wagner concert which was to take place in Berlin last night. Excerpts from "Die Walküre" were on the program, in which he would sing his favorite part of "Siegfried," while Rosa Sucher was to be both "Sieglinde" and "Brünnhilde."

Haupt's Successor.—Prof. Robert Radecke has been chosen director of the Berlin Royal Institute for Church Music as successor to the late celebrated Professor Haupt.

From Cologne to Berlin.—Arno Kleffel, composer and conductor at the Cologne Opera House, will join the forces of the well-known Stern Conservatory of Music at Berlin next April.

Mrs. Wade's Success.—Mrs. Jennie Hall Wade, the popular soprano of Lee Avenue Congregational Church, Brooklyn, created a favorable impression in Norwalk, Conn., last week. The "Gazette" says: "The beautiful soprano, Mrs. Jennie Hall Wade, was as charming and delightful as it is possible for womankind to be. She has been ill, only being able to leave the house for this concert, but far from detracting from her lovely voice this seemed only to give an added delicacy. Her voice is an unusually high soprano, thrilling and extremely pure in tone. One of her songs, 'The Nightingale,' seems to have been written to show these marvelous gifts, together with the sympathetic quality which in voice and woman is so thoroughly charming. She will never be advertised to appear in Norwalk without filling any house with her admirers."

Gunn Appears in London.—We clip the following from the Sunday's "Sun's" London letter:

The new American tenor Wilbur Gunn made his first appearance here on Thursday night at the Royal Albert Hall in a performance of Mendelssohn's "St. Paul." The critics praise his bright, resonant voice and his refined and intelligent, if somewhat monotonous, style, but objection is taken to his tendency to force his high notes.

Mr. Gunn formerly sang here at Trinity. His present position is due to the interest taken in him by Mrs. Belle Cole, his former teacher.

Keeler in Luck.—C. M. Keeler, chorister of the First M. E. Church, Des Moines, Ia., narrowly escaped instant death last week. He was in the organ loft in the First Methodist Church, immediately over the boiler room, arranging his music for the next day's service, when the boiler exploded, tearing down the rear walls and throwing the heavy organ pipes around him. The force of the explosion went to the south end of the church or the organ would have been ruined; as it was, about \$1,500 damage was done.

The Lawton Pamphlet.—There is considerably more in the small pamphlet entitled "A Few Thoughts Aloud on Voice Culture," by Wm. H. Lawton, than at first glance appears. Persons more particularly interested in the subject of voice culture could find the matter illustrated in a new and novel manner, surprisingly logical in its appeal to sound sense. Mr. Lawton, who resides at 239 West Forty-third street, has in view a series of lectures on the subject.

Schlesinger's Songs.—The following is clipped from the London, England, Sunday "Sun" of January 31: America is not generally looked upon as the home of composers, but possibly this is rather due to the narrowness of our vision than to any lack of productive capacity. There is just now in England an American lyrical composer whose achievements as a song writer deserve for him a place among the best of contemporary workers in a somewhat wide field. Mr. Sebastian B. Schlesinger combines in no common way the traditions of the creators of German song and the freedom from convention which is the enviable birthright of American citizens. If Mr. Schlesinger has any model it is that one great composer native to Vienna, Franz Peter Schubert. Songs there were before Schubert—those of Schulz, of Zumsteeg, of Haydn, Mozart and one cycle at least of Beethoven, the "Liederkreis" (op. 98)—but, in

a measure, Schubert was the great creator of German song. Of American song writers, Mr. Schlesinger should be the Schubert. No one will easily forget the delightful Schlesinger Album of two years ago in the Collection Litolf, and the rare promise put forward in this album has been amply fulfilled. "The Cry of the Dreamer" (Boston, Arthur P. Schmidt & Co.), which is before us, is one of his more recent efforts which demands attention. It is written with true musicianly feeling, and with intelligent phrasing on the part of the singer would be most happy in its effect. The constantly broken phrases might in some songs prove wearisome, but in this case the device is well suited to the character of the words, which, by the way, are distinctly above the average of ballad versifying.

Wagner's Son in London.—London musicians are showering attention on Siegfried Wagner, who has been the guest of Sir Augustus Harris for a fortnight.

Young Wagner left England last Saturday for a journey to Egypt and India. He is twenty-one, with a pale face, strongly resembling that of his father.

Although not so far showing marked genius he is considered a clever musician. The whole of his training is directed to fit him to take the place of Mrs. Wagner when, in the natural course of events, this remarkably active woman passes away.

His acquaintance with Wagneriana is remarkable. He speaks English admirably. Young Wagner will return via San Francisco, reaching New York next autumn.—"World."

Congratulations.—News just reaches THE MUSICAL COURIER from Vienna to the effect that Mr. Wilhelm Gericke, formerly conductor of the Boston Symphony Orchestra, is matrimonially engaged to Miss Flamm, an Austrian young lady of much beauty, culture and other gifts.

Courier Callers.—Among the callers at THE MUSICAL COURIER office last week were Arthur Nikisch, Concertmaster Brodsky, Concertmaster Kneisel, Alwin Schroeder, the cellist; Miss Fannie Hirsch, the soprano; William Mason, Schucker, the harpist of the Boston Symphony Orchestra; Sinzig, the pianist; Victor Harris and A. J. Goodrich, of Chicago, the well-known authors of "Musical Analysis" and other works.

Alison Marion Fernie.—Miss Alison Marion Fernie, who received a flattering offer from the National Conservatory, has accepted a position as professor of voice culture in De Pauw School of Music, Ind., offered her by James Hamilton Howe, director of the school.

Miss Margaret Elliot.—A pupil of Marchesi and classmate of Miss Emma Eames, the soprano at Heber Newton's church, is possessed of a voice that is remarkable for purity and volume of tonal quality, and sings with a taste and expression that is so essential for appreciation of artistic effort. Miss Elliot, while heard in several recitals which proved of unusual interest, is rather unknown to the concert stage here, and it is to be hoped that such arrangements may be made as will permit the musical public to hear one who will easily compare favorably with our best concert artists.

Clara Schumann's Health.—We regret to learn that the health of Mrs. Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evil. It is not surprising that the great artist has fallen into a state of melancholy and depression.

Tosti Honored.—The ballad composer, Mr. Tosti, has been created a Commander of the Order of the Crown of Italy.

D'Orczy Dead.—Among the victims to influenza is the Baron Bodog d'Orczy, composer of the opera "Il Rincogato," which in 1881 was produced at Her Majesty's Theatre. The baron, who was a Hungarian by birth and a pupil of Liszt, had attained the age of fifty-six.

The Second Pachmann Recital.

THE second Pachmann recital took place at Chickering Hall last Wednesday afternoon. The following program was played:

"Carnaval".....	Schumann
"Bolero".....	Chopin
Two preludes, op. 28, Nos. 15 and 17.....	
Two etudes, op. 25, Nos. 4 and 10.....	
Polonaise (posthumous), op. 71, No. 2.....	
Rondo, op. 16.....	
Legende, No. 2, "Saint Francois de Paul marchant sur les flots".....	
Polonaise, No. 1.....	Liszt
Etude de concert, No. 2.....	
Valse impromptu.....	

Mr. Pachmann played in his usual finished style, coming to grief in the polonaise by hurting his thumb. It took quite a time before the little man could be induced to go on with the program, for he insisted in explaining his suffering to the audience in a half dozen tongues, finally emphasizing it all by sticking out his own. His third concert was to have taken place yesterday afternoon.

Harlem Philharmonic.—The next public rehearsal and concert of the Harlem Philharmonic Society will take place at Madison Hall on February 24 and 25.

HOME NEWS.

Mrs. Ogden Crane's Musicals.—The hall of the Pamrapo Athletic Club, on Avenue D, Bayonne City, was filled to its utmost capacity last week by the many friends of Mrs. Ogden Crane, who gave the first of a series of musical receptions. She was assisted by Mr. Grant Brower and the Ogden Lady Quartet. Miss Edith Hall was the accompanist. Mrs. Crane sang with splendid effect Ball's "Still as Night" and gave us an encore Nevins' "Twas April." Miss Blanche Harrison, who was in excellent voice, sang "The Fountain Mingles with the River" and "The Gay Galena" charmingly. "Sunshine" and "The Nightingale" were rendered in a most skillful manner by Miss Daisy Hirschman. Other ladies taking part were: Misses Julie Stilling, May Culbert, Grace Teets, Marie Dooley, Irla Cornelius, Lillian Stratton, Irene Nevison, Blanche Trevey, Hattie Dimant and Julie Underhill.

From Pittsburgh to New York.—Mrs. Ada Sampson Thomas, a noted soprano of Pittsburgh, is in the city taking a private course of lessons with Prof. Felix Jaeger. Mrs. Thomas is a pupil of Barilli and Gostel, of Philadelphia, and has a low mezzo-soprano voice. She has been for several years the soprano in the Shady Side Presbyterian Church in Pittsburgh, an active member of the Mozart Club and until recently the conductress of the Homewood Musical Club of that city.

From New York to Pittsburgh.—Miss Edith R. Harris, of Pittsburgh, has returned to that city, having completed a private course in singing with Mrs. Frida Ashforth. The latter lady predicts a bright future for Miss Harris, and her friends have noticed a marked improvement in her singing during her stay in this city. Miss Harris resumes her position as contralto in the Second Presbyterian Church in Pittsburgh.

Mr. Warren's Organ Recital.—At Grace Church last Thursday the following program was played:

Toccata, in C minor.....	Georg Muffat
Andante, with variations in B flat.....	Beethoven
Organ Symphony, No. 2, in E minor.....	Ch. M. Widor
I. Prelude: Moderato.....	
II. Minuetto (B minor).....	
III. Marcia (F sharp).....	
IV. Adagio (A).....	
V. Fugue: Moderato Assai, E minor.....	
VI. Finale: Allegro molto quasi presto.....	
Tone picture, "Sunshine and Shadow," in E flat.....	Dudley Buck
Coronation March, in B flat.....	J. S. Svendsen
(Arranged for the organ by N. H. Allen.)	

The most important number on this program was, of course, the Widor symphony, which has been played a number of times here by Mr. Warren during the past ten or fifteen years. It is a very great work, indeed, and contains a grand march and a splendid finale.

Mr. Buck's tone picture is one of four others, two of which have been noticed in these criticisms before. It is founded on these lines:

"In every varying guise runs on the life of man,
Now sunshine and now shadow to its close:
Then death—then life new born."

It is very interesting and was beautifully played. The Svendsen march is a fine composition and is well worth the attention of the concert organist.

Schmidt-Herbert Quartet.—The third concert of the Schmidt-Herbert Quartet was given at Hardman Hall last Thursday evening. The program consisted of Beethoven's E flat major quartet, op. 74; the slow movement from Tschalkowsky's op. 11, Grieg's G minor quartet, op. 27, and some solos for the 'cello by Victor Herbert. The concert was a success artistically and otherwise.

Dr. H. H. Haas, of Salem, Va.—A remarkable musical activity of a high order is stirring this season in the twin cities Roanoke and Salem, in Southwestern Virginia, owing to the influence of Mrs. Porter and Mr. Rockhussen in Roanoke and Dr. H. H. Haas in Salem. We reported of a high standard recital of the former musicians some time ago, and now a young musician from the State of Ohio, B. Myers, of Wooster University, has given a recital in Salem with the following ambitious program:

"Waldstein" sonata, op. 53.....	Beethoven
Marche Militaire.....	Schubert-Tausig
Impromptu, op. 66, in C sharp minor.....	Chopin
Campanella (Paganini).....	Liszt
Polonaise, A flat, op. 53.....	Chopin
Twelfth Rhapsodie.....	Liszt

The promising young musician was enthusiastically applauded by the refined musical audience present, many of whom have heard the best performers in this country, and they think that in the not distant future he will take a foremost rank among them. Mr. Myers had contemplated finishing his musical studies in Germany, but instead placed himself under the special training of Dr. Haas, in Salem, who has established for himself a fine reputation in the South as an artistic piano teacher and as succeeding in turning out finished performers. He is well known, too, as a musical critic and as a writer of musical articles and of poems explanatory of celebrated piano pieces—"La Filleuse," "Over the Steppes," "The Cossacks," Liszt's polonaise in E, "Nightingale," "Danse Macabre," "Cava-

lier Fantastique," &c. Dr. Haas, we hear, is open to an engagement as director of a musical department or head of piano department and teacher of advanced pupils in a conservatory.

Church Choral Society.—The Church Choral Society will produce Dvorák's "Requiem Mass" at St. George's Church on February 25.

Mrs. Nikisch Still Sick.—Mrs. Arthur Nikisch's song recital has again been postponed by reason of sickness, this time till March 7.

Mrs. Walther's Concert.—Mrs. R. Walther, soprano, will give a concert at Steinway Hall on Thursday evening.

The Rubinstein Club.—The Rubinstein Club will give a concert at Music Hall on Thursday evening. Mr. Ferdinand Sinzig will be the piano soloist.

Margaret Reid's Teachers.—Miss Margaret Reid, of Abbey & Grau's Opera Company, who made her debut here last Wednesday night, writes that she received her musical education from Mrs. Leonard in Paris and Mr. Vianesi, the musical director of French and grand opera at the Metropolitan Opera House.

Seidl at Madison Square Garden.—Anton Seidl and his orchestra, together with a number of popular vocalists, will give a series of five afternoon concerts in the Madison Square Garden Concert Hall on the five Thursdays in March, viz., March 3, 10, 17, 24 and 31. These will be the first orchestral concerts in the new hall, and Mr. Seidl will present works of the German, Hungarian, Italian, Russian and French composers.

Mollenhauer's Concert.—W. F. T. Mollenhauer, violinist, will give a concert at the Lenox Lyceum on Thursday evening. He will play some original compositions, and will be assisted by Jacques Friedburger, pianist, and the Seidl Orchestra.

Carl Venth's Concerts.—The Carl Venth Quintet Club gave the first of its series of chamber music concerts at Historical Hall, Brooklyn, on last Wednesday night. The following was the program: Quartet, No. 6, C major, Mozart; sonata for violin and piano, Carl Venth; quintet, op. 76, Haydn; quintet, op. 70, Jadasohn. Mrs. C. T. Dutton sang selections from Wagner and Schumann. The quintet is composed of Mr. Carl Venth, first violin; Mrs. Venth, piano; Mr. Hellwig, second violin; Mr. Krusel, viola, and Mr. Hallego, 'cello. The accompanist was Mr. Robert Thallon. The two other concerts of the Carl Venth Quintet Club will take place on March 9 and April 6.

Fourth Brooklyn Philharmonic.—The fourth concert and public rehearsal of the Brooklyn Philharmonic Society took place last Saturday afternoon and Saturday evening respectively.

The program consisted of Wagner's "Faust" overture, Tchaikowsky's andantino and scherzo from the symphony in F minor and Beethoven's "Heroic" symphony. Besides this list Mr. Schroeder, the 'cellist, played most admirably Saint-Saens' violoncello concerto in A minor. Mrs. Julie L. Wyman, of Boston, replaced Mrs. Nikisch, who is ill, and sang an air from Saint-Saens' "Samson and Delila" and songs by Delibes, Massenet and Ferrari. Of these latter Massenet's exquisite "Bonne Nuit" especially delighted the audience and received great applause, for which Mr. Nikisch, who played the piano accompaniments, could justly claim a share.

Mr. Salazar's Concert.—Mr. Pedro H. de Salazar gave a concert in Behr Brothers Hall Tuesday of last week, assisted by Mrs. de Salazar, accompanist; Mr. Bruno Oscar Klein, pianist, and Mr. Henry Schroeder, 'cellist. The following program was given:

Sonata for piano and violin, G major..... Klein
Mr. Klein and Mr. de Salazar.
'Cello solos cantilena from concerto in A minor..... Goltzman
'Mémoire'..... Popper
Mr. Schroeder.

Trio for violin, piano and 'cello..... Schumann
Mr. and Mrs. de Salazar and Mr. Schroeder.

The concert was an excellent one, Mr. Salazar playing very well, especially in the sonata, in which he was ably seconded by the composer. Mr. Schroeder played in an artistic manner and won much applause.

Mrs. Tyler Dutton.—Mrs. Tyler Dutton, soprano, announces a song recital to be given in the chamber music room at Music Hall, Seventh avenue and Fifty-seventh street, on Thursday evening, February 25. She will sing songs by Purcell, Beethoven, Mendelssohn, Schumann, Schubert, Grieg, Jensen, Massenet, Franz, Brahms, Liszt, Herbert, Bizet and Lassen.

An Interesting Announcement.—The directors of the Philharmonic Society of New York announce that the fiftieth anniversary of the organization of the society will be celebrated by three festival concerts, to be given at the Metropolitan Opera House, under the direction of Mr. Anton Seidl, conductor, on the evenings of April 21 and 23, and the afternoon of April 23, 1892.

Appropriate and attractive programs will be presented, in which eminent soloists will take part, the full particulars of which will be published in the program of the fifth rehearsal and concert of this season.

Mrs. Steencken's Engagements.—Mrs. Marie Marguerite Steencken, who report says possesses a high so-

prano voice of dramatic timbre, is engaged by the Euterpe Society of Brooklyn for their next concert, to be given at the Academy of Music. She also appeared in a concert on the 11th inst. in Bridgeport, Conn., under the auspices of the Seaside Institute of that city.

A COMPETENT dramatic soprano with thorough experience, an excellent reader, is open for a church engagement from May 1. Address Church Soprano, care of THE MUSICAL COURIER, 19 Union square.

The Boston Symphony Orchestra

THE fourth concert of our Boston visitors saw Chickering Hall crowded with a most fashionable and enthusiastic audience on Tuesday night of last week.

The first portion of the program consisted of the Handel concertos for string orchestra and two wind choirs in F major and Berlioz's "Harold in Italy" symphony, about both of which we can only repeat what was said in last week's MUSICAL COURIER after the performance in Boston of these works:

The concert opened with a concerto in F major for strings and two wind choirs by Handel. It was repeated on this occasion by special request, and we must confess that, although we are not as carried away by Handel's genius as some of his English admirers are, this concerto is so charming and at times so fresh, especially in harmonies, that it can easily carry away even the most blasé of modern audiences. As it was to have been played also last night in New York, one ventures to predict that it will in no less degree delight our metropolitan public than it did the vast Boston audiences who enthusiastically applauded each of the five movements of the concerto on the aforementioned occasions. The work of the two oboe players was especially admirable in the last movement, and the strings, flute and horns did beautiful work throughout.

Exquisitely played and also much applauded was Berlioz's best symphonic work, his "Harold in Italy." It received loving and most intelligent treatment at Mr. Nikisch's hands, and Concertmaster Franz Kneisel's playing of the viola solo part was simply admirable, pure throughout in intonation and beautiful in tone quality.

The prediction about the success of the Handel concerto came true to the letter. But still more success did Mr. Nikisch and his artists attain with the beautifully, though a trifle too slowly, interpreted "Lohengrin" Vorspiel. Hans Richter's orchestral arrangements of "Siegfried's Passage to Brünnhilde's Rock," "Morning Dawn" and "Rhine Journey," from Wagner's "Siegfried" and "Die Götterdämmerung" were the vastly appreciated closing numbers of this interesting concert. The selection has been heard here before under local conductors and also by the Boston Symphony Orchestra under Mr. Gericke's direction; but it never before sounded as fresh, fiery and fine as it did on this occasion, as, although Gericke had his men trained down to a fine point of finish, his awful left hand used to choke every attempt at joyous force in the brass, and without these outbreaks a vigorous interpretation of Wagner cannot be imagined.

The Philharmonic Society.

ANTON SEIDL'S programs for the concert of the Philharmonic Society are certainly gaining in scope and interest as the present season progresses. The one for last Saturday night's fourth concert was a particularly felicitous one, both as to the character of the works performed and the novelty of two of them. The only objection that might have been urged against it was the too frequent occurrence of the key of D minor which predominated in three-fourths of the entire program, and thus produced with highly sensitive listeners a trifling effect of monotony which none of the works separately performed could possibly have aroused.

Of the numerous Liszt symphonic poems his "Prometheus" is one not over frequently performed, good in form and tellingly orchestrated, although, like most of that master's works, somewhat threadbare and labored in ideas. It is, however, worthy a hearing, and well played, as it was on this occasion, is quite enjoyable.

It was followed by a work of still less ideas, and this became all the more painfully apparent, as it is particularly lengthy and pretentious in scope. We refer to Max Bruch's third and new violin concerto in D minor. The latest effort of this diligent and conscientious, painstaking composer is not as good even as his second violin concerto, and the latter is vastly inferior to his beautiful first concerto in G minor, upon which, to a great extent, Bruch's fame as a composer will have to rely as far as posterity is concerned. As a novelty by so important a writer, however, the third concerto had an undeniable right to its place upon the program of our foremost concert organization, and nobody can have felt cause to regret it, as the performance was made most enjoyable through Camilla Urso's playing. It is remarkable how this lady preserves her violin technic, her pure and beautiful tone, and, above all, her fine artistic taste in phrasing, and it is no wonder, therefore, that both at the Friday afternoon public rehearsal and on the evening of the concert proper she carried the large and fashionable audiences by storm, and this in spite of the serious drawback that the vast Metropolitan Opera House is by no means the most acoustically propitious place to listen to a solo violin.

Wagner's characteristic and perhaps, taken all in all, most valuable orchestral introduction, his "Faust" overture, next received an intelligent and sympathetic

reading at the hands of the master's faithful disciple, Anton Seidl, and the concert closed with a quasi novelty, viz., the original version of Schumann's D minor symphony, the most coherent, logical and also the most spontaneous of his four symphonies. As everybody knows this was originally the second, but in its revised form stands as No. 4. It was interesting to hear this first version, the score of which was in the possession of Johannes Brahms, and which has only lately been revised for publication by Dr. Franz Wüllner, of Cologne. The changes are many, notably in the leading over from the andante to the allegro of the first movement, and again from the largo to the finale, and the ending of the first theme of the last movement is likewise changed. These changes seemed all improvements, but as far as the changes in orchestration are concerned we must confess that we prefer the original to the revised version. It is much clearer, and at times, notably in the last movement, much more brilliant.

The symphony, like the entire program, was very finely played, especially also the difficult accompaniment to the Bruch concerto, and the Philharmonic orchestra follow with precision and vitality Mr. Seidl's intelligent and musically conducting.

The Kneisel Quartet.

THE fourth, and one is sorry to say the last, of the present season's chamber music soirées of the Kneisel Quartet, of Boston, took place at the Carnegie Chamber Music Hall on last Friday night, and was, one regrets to have to state, like its predecessors, not adequately well attended. The quality of the audience, however, was of the most desirable, and it certainly made up in enthusiasm what it lacked in numbers. It is to be hoped that these delightful and instructive entertainments will be renewed next season, and that the taste for this highest class of musical performances may have developed in New York at least so far as to assure to Messrs. Kneisel, Roth, Svecenski and Schroeder an attendance worthy of their efforts. Certainly New York has never before heard such chamber music playing; and as for refinement of interpretation, exquisite finish and absolutely flawless ensemble the Kneisel Quartet stands unrivaled to-day, not only in this country, but also abroad.

The program embraced last Friday two Beethoven string quartets, the early one, op. 18, No. 2, in G, which plainly shows the influence of Mozart, and that gem among quartets, even Beethoven's, the "Harp" quartet, op. 74, in E flat. The latter was especially beautifully and purely played, in spite of its great technical and other difficulties.

Between the Beethoven quartets, and entirely worthy of their position on the program, were Schubert's G minor variations from the posthumous D minor quartet, and they were interpreted in a touchingly beautiful manner. Especial mention, besides of course Kneisel, must be made of Schroeder, whose tone on a most valuable genuine Amati violoncello, in a perfect state of preservation, was exquisite.

Interspersed among these German chamber music treasures were some very small (in every way) French songs, viz.:

"Ritournelle"..... Chaminade
"Chant d'Amour"..... Delibes
"Regrets"..... Unknown Author
"Mon petit cœur soupire"..... Wckerlin
"Au bord d'une fontaine"..... Wckerlin

which, though rather interesting, especially those of Miss Chaminade, seemed hardly sufficiently relevant to so serious a program. Mrs. Julie L. Wyman, however, sang them with very nice musical taste and perfect phrasing, for which she was justly applauded.

From All Nations.—The players in the grand orchestra which is to give performances at the Vienna Musical Exhibition are to be selected after competition. Musicians of every nationality are eligible for the appointments.

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NEW YORK VOCAL INSTITUTE, 97 Fifth Avenue,

FOREIGN NOTES.

Boito's "Nerone."—"It is once more announced," says the "St. James's Gazette," "that Boito's 'Nerone' is not only ready for production, but is about to be produced, the Scala of Milan being, of course, the scene of the presentation. The history of the conception and composition of this long meditated, long promised opera would, fully told, possess interest, though of a somewhat melancholy kind. For self torture and general suffering in the process of composition Boito goes far beyond all that was ever alleged, or even imagined, in the case of Meyerbeer, who in thirty years produced four grand operas, each of them a masterpiece. Meyerbeer, though he frequently went to Scribe, his librettist, for alterations and additions, had in the main to keep to the 'word' furnished to him for musical setting. Boito, however, is his own poet, and, writing his beautiful verses with the utmost facility, can at once provide himself with new matter for composition. Other composers of a laborious and self exacting turn of mind rewrite their music, but the composer of 'Mefistofele' rewrites his book as well."

Tout Comme Chez Nous.—The music that has been performed in the London churches in connection with the death of the Duke of Clarence has afforded a rare opportunity for the ordinary reporter to air his knowledge on the art. Were it not for the sad thoughts which must arise in all minds over this national loss, musicians could not read these accounts without smiling. One choice example from an important London daily we cull for our columns. "In 'I heard a voice from heaven' the voices of the choristers rose in clear unison singing; their shrill treble note seemed to strike against the traceried vaults and then fall again in a shower of multiplied melody. When Sullivan's 'Brother thou art gone before' was sung all present listened with rapt attention to the strains of this magical music. The treble of boyish voices, alternating with the deep notes of a baritone rich and round, was like the music of rushing waters, now climbing over pebbles, now thundering in cascades; for a moment the anthem would rise to a wail and then slowly ebb away in thrilling cadences." With which bathos the reporter evidently felt he had accomplished his task handsomely.—London "Musical News."

The Intermezzo as a Song.—The instrumental intermezzo from "Cavalleria Rusticana," in addition to being arranged for the piano and usual home combinations for flute, violin and harmonium, can be also had as a soprano or tenor song. After this no one can doubt of the popularity of Mascagni's prize opera.

The Free Musical Union.—At the last meeting of the "Freie Musikalische Vereinigung" at Sulzer's Musiksaal, 27 Potsdamer-strasse, Berlin, songs of Julius Hey, Theod. Kewitsch, Max Löwengard and Rob. von Hornstein were sung, as well as J. Rosenfeld's trio in C major (op. 27), for piano, violin and violoncello, and compositions of Bungert Smith and Philipp Roth for violoncello were performed.

"Friend Fritz" a Fizzle.—At Turin and Pesth Mascagni's "Amico Fritz" has failed to impress the public favorably.

A Conservatory Performance.—The pupils of the Dresden Royal Conservatory gave a successful performance recently at the Residenz Theatre of Mozart's "Nozze di Figaro."

"Asrael" a Failure in Munich.—Franchetti's "Asrael" proved a decided fiasco at Munich, in spite of Court Conductor Levi's extra efforts and a gorgeous *mise en scène*.

Henschel's "Hamlet" Music.—The suite formed out of the principal music specially composed by Mr. Henschel for Mr. Beerbohm Tree's presentation of "Hamlet" at the Haymarket Theatre, was announced last night (Tuesday) at the London Symphony Concert under the composer's personal direction. At the Haymarket the music was not heard to such advantage, despite the fact that Mr. Tree had increased the orchestra to forty players, owing in great part to the chattering of playgoers in front, and to the noise made by the scene setting behind the curtain. Nevertheless such a work, written as an accompaniment to a play, necessarily loses some of its effect in the concert room. The suite consists of the prelude, the Danish march and the *entracte*, the rest being merely incidental to the play. Among the music heard at the theatre only is that identified with the ghost, the accompaniments to the play scene, the melodrama which accompanies the "Queen's" description of the death of "Ophelia," and in which occur snatches of "Oh, will he not come again?" "To-morrow is St. Valentine's Day," and other traditional airs, the funeral march (played at the theatre upon the harmonium), some unimportant music for the fencing scene, and, finally, the very brief three part chorus for boys' voices which follows the apostrophe "Good night, sweet prince," of "Horatio." In this chorus it may be added that the theme throughout the tragedy identified with "Ophelia"

is heard upon the voice of the second treble, and for the last time.

The suite is decidedly modern in style; the principal motives are, after the Wagnerian manner, identified with personages or events in the tragedy, but, even apart from its dramatic value, the work has high claims to consideration as abstract music. The prelude, which does not pretend to be in overture form, is founded upon two themes. The first subject is identified with the character of "Hamlet," but at the outset it is irresolute, and it is not until later on that it is heard in its complete form. A gentler strain, which forms the second subject, is that which pertains to "Ophelia;" but here again the theme is not to be heard in its purest form until the delicious *entracte* at the commencement of the second act. It may be added that in the enunciation of the "Hamlet" motive, the words "To be or not to be" are, apparently, exactly reproduced. The second, or "Ophelia" *entracte*, is supposed to indicate the heroine's pure and loving nature, and it will by many probably be considered the gem of the work.

The introduction to the third act is described by the composer as an "interlude," and here we have the "Hamlet" theme in all its vigor. "Hamlet" has at last made up his mind that the play is the thing to catch the conscience of the "King;" but intermingled with the "Hamlet" motive proper may be heard a reminiscence of the "Ophelia" motive, which the composer here introduces by way of warning and of a theme henceforward to be identified with the murder of "Hamlet's" father. The *entracte* that immediately precedes the fourth act, that is to say, the scene of "Ophelia's" death, is elegiac in character, and is written solely for the strings of the orchestra, reinforced by the drums. This is another beautiful number. The last interlude is a pastorella, Mr. Beerbohm Tree's idea of "Ophelia's" burial place by a smiling and sunlit churchyard. The Danish march has erroneously been spoken of as adapted from national sources. The march itself—the repeats being omitted in the theatre—is, if not strikingly original, undoubtedly effective, the northern characteristics being writ large upon it. In the trio snatches of two genuine Danish airs are employed and the melodies were, it is said, taken from "folk songs" suggested to Mr. Henschel by the Princess of Wales.—London "Figaro."

Though Scored It Scored No Success.—Saints-Saëns' "Rhapsodie Bretonne," written originally for the organ, but recently orchestrated by the composer, was played recently at a Lamoureux concert at the Cirque d'Été, Paris. The work, however, possesses little attraction and was coldly received.

Music in Geneva.—Geneva bids fair to be as musical a capital as Brussels. Louis Lacombe's posthumous opera, "Winkelried," with the libretto of Bonnemère, has been put in rehearsal, with Mrs. Laville Ferminet, Mr. Imbert de Latour and Mr. Labis in the principal rôles.

Again Verdi's "Falstaff."—Verdi has, it is alleged, been talking to an interviewer about his new opera "Falstaff." In the main he corroborates what has already appeared in these columns. The libretto by Boito follows Shakespeare with tolerable fidelity, and the opera, like "Don Giovanni," contains prominent parts for three prime donne. Moreover, the chorus is used very sparingly. There is no male chorus, although four or five singers, friends of "Ford," are employed in the first act, and a female chorus is used only in the last act. In the music Verdi has, he says, endeavored to imitate the old Italian school, although the orchestration will be in a more modern spirit. The opera is entirely sketched, the parts for the singers being indeed written, and Verdi is now leisurely engaged on the orchestral work. The opera will, however, not be ready at any rate before next winter.

Wagner in London.—Sir A. Harris proceeded recently to Hamburg on German operatic business. In all probability he will engage members of the Pollini troupe, and besides "Siegfried" or "Die Walküre" (the latter for choice) he may also give some performances of "Tristan und Isolde" in German. In the first two works there is no chorus, but if "Tristan" be mounted the complete cast of male chorus and principals will probably be brought direct from Hamburg. Mr. Pollini's troupe, which holds the Hamburg Opera House, is, it may be recollected, that which appeared at Drury Lane under Dr. Richter in 1882.—London "Figaro."

A Second Suite.—Grieg has arranged a second suite from his music to Ibsen's play "Peer Gynt," and it has been performed with marked success at Christiania, opinions being expressed that it is quite equal to the first suite in attractiveness.

The London Philharmonic.—The London Philharmonic Society's eightieth season will be inaugurated, on March 10, by a Mozart centenary concert, consisting exclusively of works by the Salzburg master. The dates of the six subsequent concerts are March 24, April 7 and 27, May 11, June 1, and (this a morning concert) June 15. Only three absolute novelties are as yet announced—viz., Dvorák's new triple overture, Miss Dora Bright's second

fantasia (in G minor) for piano and orchestra, and Grieg's baritone scena "Die Einsame;" though Max Bruch's third violin concerto, Rheinberger's "Demetrius," and Villiers Stanford's "Queen of the Seas" overtures may be spoken of as comparatively new. The symphonies promised are Beethoven's Nos. 6 and 7, Brahms' in F, Mozart's in G minor, Schumann's in C, and Raff's "Lenore." Among the artists engaged are Mrs. Sophie Menter, Miss Dora Bright, Mr. Joachim, Ysaÿe, Hugo Becker, De Greef, F. Lamond, and Sapelnikoff. Mr. F. H. Cowen of course retains his place as conductor.

A New Piano Quartet.—On the 28th ult., at Mannheim, on the occasion of Conductor E. Faur's concert, there was produced for the first time a new piano quartet in B minor by that rising young composer, Mr. Robert Kahn, of that city. The work, which was performed with the composer at the piano, was exceedingly well received, and the Mannheim papers speak of it as a creation of great musical worth and originality. Here is a chance for our chamber music novelty hunters to bring out a work that ought to be heard here.

Berlin Letter.

THE AMERICAN COMPOSERS' CONCERT.

BERLIN, January 31, 1899.

THE first American composers' concert of this season, under Mr. F. X. Arens' direction, took place last night at the Concerthaus on the Leipziger strasse before a large audience, among whom were the greater portion of the American colony of the German capital. It is a thanks deserving undertaking to introduce American musical compositions in Germany, and the American composer has to thank Mr. Arens for his energy and missionary work in making his efforts known there. Among the audience interested in Mr. Arens' work were, besides the Americans and many fashionable Berliners, the following composers and professors: Max Bruch, Franz Kullak, Julius Hey, Albert Becker (conductor of the Royal Cathedral choir), Oscar Eichberg, Moritz Moszkowski, Oscar Raif, Sigismund Blumner, Louis Blumenberg, Heinrich Ehrlich and all the Berlin music critics.

The program was as follows:

Dramatic overture, "Melpomene".....	G. W. Chadwick
Songs.....	Reginald de Koven
"If thou wert with me".....	Ethelbert Nevin
"Herbstgefühl".....	
"Raft Song".....	
"Spring" Symphony.....	J. K. Paine
Suite, op. 42.....	E. A. MacDowell
Songs.....	W. G. Smith
"Thou art like unto a flower".....	
"Mission".....	F. X. Arens
Festival Overture.....	Otis B. Boice

The first work, Chadwick's dramatic overture, is what it is represented to be, viz., dramatic, besides it is well orchestrated, but it contains neither particularly new nor particularly profound ideas. The songs by De Koven and Nevin, sung by Mr. W. Osborn Goodrich (baritone), are melodious, but hardly original and at times even a trifle monotonous. Paine's "Spring" symphony has a good deal of orchestral color, but is uneven in invention. The second movement and the broad melody in the finale of the work created the best impressions.

The most pleasing and interesting number on the program was MacDowell's suite, op. 42, a little masterpiece in four short movements. It is music full of glowing life and characteristic style, a masterpiece in every way and worthy of a place on any concert program. MacDowell's work gained the most applause, in which Mr. Arens participated, on account of his masterly conducting of the orchestra.

The songs by Smith and Arens are both graceful and clever and this can also be said of O. B. Boice's "Festival" overture.

Mr. Goodrich, the baritone, a pupil of Julius Hey, sang well. His vocal organ shows good volume and his pronunciation is clear. Miss Anna Gray accompanied with taste and the concert house orchestra played with earnestness and precision, albeit the woodwind was a little out of tune.

The concert was a great success and reflects credit upon Mr. Arens. He will give these concerts also at Hamburg, Dresden, Sondershausen, Weimar, Leipzig, Cologne, Munich, Paris and Vienna.

PHILIPP ROTH.

A Request for a "L'Africaine" Matinee.

A PETITION has been forwarded to this office begging that THE MUSICAL COURIER use its influence with the present management by prevailing upon them to give a matinee performance of "L'Africaine," with the De Reszkés, Lassalle and Lilli Lehmann in the cast.

Marion Hendrickson Is Singing.—Miss Marion Hendrickson, the soprano, has been singing in many concerts recently, having much success in Westfield, where she sang in "The Creation" under C. Mortimer Wiske, and February 11 at the Mercantile Club, Baltimore, and at the first symphony concert of the Peabody Orchestra, February 6. Her press notices were most flattering.

BOSTON NEWS.

BOSTON OFFICE OF THE MUSICAL COURIER, 187 Tremont street, February 18, 1892.

THE past week has in nowise been a dull one musically, notwithstanding the absence of our Symphony Orchestra on its regular monthly trip. At the Tremont Theatre an operatic extravaganza, "1492," by two well known Boston gentlemen, Mr. R. A. Barnet and Mr. Carl Pflueger, has enjoyed its first productions upon any stage, and with seats reaching a premium of \$5 each has packed the house nightly. "1492" can scarcely be considered seriously from a critical standpoint. The comedy was written especially for the Cadets, our pet military organization, and both Mr. Barnet and Mr. Pflueger, with the material they had to work with, are to be congratulated upon its success. Mr. Pflueger's music was tuneful and well written, and in many instances, notably in his four part work for male voices, showed himself a musician of no mean ability.

The cast was well chosen, to a man, and all connected in any way with the production should feel a pride in their excellent performance.

The De Pachmann recitals on Thursday and Saturday afternoons, in Chickering Hall, drew full houses, and as a criticism of such playing is next to an impossibility the only thing in order is a reproduction of his programs, with a brief comment thereon. On Thursday afternoon Mr. De Pachmann gave sonata ("Moonlight," op. 27), Beethoven; thirty-two variations, Beethoven; two nocturnes (op. 9, Nos. 1 and 2), Chopin; two mazurkas (ops. 56 and 24); two waltzes (posthumous), op. 69, Nos. 1 and 2; scherzo (op. 54), Chopin, and Liszt's "Fantasia Quasi Sonata" ("After reading Dante").

For the first time in Boston, I believe, Mr. De Pachmann played a Beethoven sonata. The scholarly and inspired manner, the reverential devotion with which he performed this most familiar of all the Beethoven sonatas, unquestionably place De Pachmann on a level with other great Beethoven players heard here.

The second program, that of Saturday afternoon following, was as follows: Schumann "Carnival," op. 9; Chopin, Bolero, op. 19; two preludes, op. 28, Nos. 15 and 17; two etudes, op. 25, Nos. 4 and 10; polonaise (posthumous), op. 71, and the rondo, op. 15; Liszt, Legende No. 2, polonaise No. 1, etude de concert No. 2, and valse impromptu.

His Schumann playing is no less masterly than his Beethoven or his Chopin. His catholicism astonished and deeply impressed his hearers, and his work (of Saturday especially) will not soon be forgotten by those who had the good fortune to hear him. The next and last recital will be Thursday afternoon, February 18, in Chickering Hall.

Miss Esther Palliser, now in London, is adding new laurels nightly to her already enviable reputation in D'Oyly Carte's production of Messager's comic opera, "The Basoche," at the Royal English Opera House. A recent number of the London "Times" devotes nearly two columns to her latest success, and incidentally congratulating Mr. Carte says: "She has more than justified the confidence placed in her and has proven herself an artist of exceptional merit." The many intimate friends of Miss Palliser here in Boston will hear of her triumphs with exceeding great pleasure.

Mr. Joseph Giese, the world-renowned cellist and father of Mr. Fritz Giese (none the less celebrated), has been decorated with the order of the "Eiken Krone" by Emma, Queen of the Netherlands.

On Friday evening Messrs. De Pachmann and Giese gave a most enjoyable program at the rooms of the Harvard Musical Association. When two artists of their calibre get together there is very little left to be desired on this earth. Their program was delightful, and in it, of course, Chopin figured prominently.

The Lotus Glee Club Company, an organization of male voices, in which Boston takes a proper pride, is covering itself with a coating of pure glory in the West. I have heard many similar organizations, both in this country and abroad, and never have I found such unanimity and finish, such perfection of detail or such entire sinking of individuality as these young men have attained to an almost incredible degree.

The Boston Lyceum Concert Company has just closed a very successful tour of three months under the management of the Redpath Lyceum Bureau.

The famous Temple Quartet leaves Boston on a four weeks' tour, under Masonic auspices, on March 14, singing in Baltimore March 17.

The Ruggles Street Church Quartet has secured Mr. J. C. Bartlett as first tenor for all outside work, such as concerts and the like. Mr. H. O. Johnson will still continue to per-

form the services he has so efficiently rendered as the first tenor of the regular church quartet since its organization.

The Cecilia, Mr. B. J. Lang conductor, have Schumann's "Paradise and Peri" in preparation.

Musical Items.

The Philharmonic Vocal Quartet.—The new vocal quartet—consisting of Miss Julia Müller-Hartung, soprano; Mrs. Anna Lankow, contralto; Albert Thies, tenor, and Hermann Hovemann, bass (assisted by Jacques Friedberger, pianist)—has been christened the Philharmonic Vocal Quartet. They will be heard for the first time in public at the concert for the benefit of the German Poliklinik at the new Music Hall on the 23d inst., when they will give selections from Brahms' new "Gypsy Songs" and Schumann's "Spanisches Liederspiel." Besides these they have many entirely new vocal quartets and other novelties in their repertory.

Nikisch in Baltimore.—The Academy of Music in Baltimore was crowded last Thursday evening at the fourth concert of the Boston Symphony Orchestra. The "Freischütz" overture; the Pilgrim's March from the "Harold in Italy" symphony, and Goldmark's "Rustic Wedding" symphony were the purely orchestral numbers. Mrs. Julie L. Wyman sang, with piano accompaniment, songs by Delibes, Massenet and Ferrari, which seem to be on her repertory permanently, and an aria from Saint-Saëns' "Samson and Delila," with orchestral accompaniment. Mr. Richard Burmeister played Liszt's A major piano concerto, and made with it his greatest success yet attained in that city. It is but proper to say that he had the use of a really superb Knabe grand piano—an instrument of rare merit.

The Liederkranz Concert.—The German Liederkranz gave their second concert of the present season at the new Music Hall on last Sunday night before a very large and most enthusiastic audience. It encored some of the male choruses and Mr. Max Heinrich, the popular baritone, from London. The program was varied, but somewhat heavy, almost of the "sacred concert" order, and it must seem somewhat curious that, although a full orchestra was at hand, no orchestral number figured on the program, which was as follows:

"Schicksalslied".....Brahms
For mixed chorus and orchestra.
"Unter Blühenden Mandelbäumen" ("Oberon").....Weber
Wilhelm Rieger and orchestra.
"Drei Worte des Glaubens".....Carl Zöllner
Male chorus.
"Die Nixe".....Rubinstein
For female chorus, alto solo and orchestra.
Soloist, Mrs. Marie Ritter-Goetze.
Concerto for violin (second and third movements).....Mendelssohn
Adolf Brodsky and orchestra.
"Drei Liebeslieder".....Heinrich Zöllner
Mrs. Marie Ritter-Goetze.
"Ave Maria" (baritone solo: Max Heinrich).....Nessler
Male chorus.
"Wenn Zwei Sich Gut Sind".....Kremsner
Male chorus.
"Dunkel, wie Dunkel".....Brahms
"Vergebliches Ständchen".....Max Heinrich.
Vintagers' Chorus, from "The Seasons".....Haydn
Mixed chorus and orchestra.

Sternberg as Usual Very Busy.—Constantin Sternberg has a busy season of it. He has just returned from his second concert tour in the West, where he played eleven times in two weeks and was more successful than ever. On the 22d of this month he is announced in Philadelphia to play the Schumann concerto at the music festival, for which the entire Damrosch Orchestra has been engaged. The festival will be conducted by Gustav Hinrichs.

A Dubuque Concert.—An interesting concert will be given in Dubuque, Ia., February 23, by Mrs. Nealle Rider Crane, solo pianist, and Max Bendix, the well-known violin virtuoso.

Godowsky's Second Recital.—Mr. Leopold Godowsky gave his second piano recital last Saturday evening in Chickering Hall before a large and attentive audience, who greatly appreciated the excellent program presented, which included thirty-two variations on Beethoven's sonata, op. 81, Schumann's Carnival and a valse brillante, Mr. Godowsky's own composition. The entire program was given in a most finished and artistic manner. The third recital will be given on the afternoon of March 10.

Carl V. Lachmund's Concert.—Carl V. Lachmund, the well known pianist and professor at the Scharwenka Conservatory, will give a concert to-morrow evening at Madison Hall, corner 125th street and Madison avenue, assisted by Angelo de Sanctis, tenor; Seymour Heyman, violinist; Albert H. Frankel, viola, and George Schrader, cellist.

Louis C. Elson.—Mr. Louis C. Elson has just returned to Boston from a very successful lecture tour in the West and was a caller at this office last week.

Chicago Musical College Anniversary.—The twenty-fifth anniversary of the Chicago Musical College, Dr. Florence Ziegfeld president, will be celebrated next Tuesday evening, February 22, at the Auditorium in Chicago.

Theodore Thomas will conduct his orchestra and the program will be a most telling one.

Sherwood's Sixth Piano Recital.—William H. Sherwood gave his sixth piano recital at the Chicago Conservatory, Samuel Kayzer director, February 9. Mr. Sherwood played a program composed of Bach, some Chopin etudes, his own "Medea" and the Raff concerto.

The O'Leary Piano Recital.—The Misses O'Leary (Mercedes and Marita) gave a piano recital at the New York College of Music last Wednesday afternoon, prior to their departure for South America.

Three Piano Recitals.—Mrs. William H. Sherwood announces three piano recitals to be given at her residence, 288 Newbury street, Boston, on the afternoons of Wednesday, February 17; Thursday, March 3, and Thursday, March 17. Mrs. Sherwood will be assisted by Miss Elsa Sherwood, Jules Jordan, tenor, and F. L. Mahn, violinist.

The Neave School of Music.—The Neave School of Music, Salisbury, N. C., W. H. Neave director, gave a soirée musicale February 5. The pupils participating were all between the ages of nine and sixteen years.

Karl Schimpff's Piano Recital.—Karl Schimpff, the pianist, gave his third piano recital February 3, in the Hallenback Building, at Wilkesbarre, Pa., and played the following program:

Sonate Pathétique.....L. Van Beethoven
Impromptu.....Franz Schubert
"Warum".....Robert Schumann
"Traumeswirren".....
Scherzo.....
Valse.....Fredric Chopin
Ballade.....
Moment Musical.....Moritz Moszkowski
Andante.....C. M. Von Weber
"La Fileuse".....Johann Raff
"Lucia de Lammermoor," fantasia.....Franz Liszt

Iowa Conservatory.—The Iowa Conservatory of Music gave a song recital under the direction of Henry Jacobson February 8.

Perry in Atlanta.—Edward Baxter Perry, the pianist, gave a piano recital at Atlanta, Ga., in Phillips & Crew Music Hall, February 9.

Miss Zulema Garcia.—Miss Zulema Garcia is the name of a very charming young singer, pianist and violinist in San Antonio, Tex., who is one of the lady commissioners to the Columbian Fair from Texas. Miss Garcia's talent is most astonishingly versatile. She is of Spanish extraction.

The d'Arona Song Recital.—Florence d'Arona and Prof. Carl Le Vinsen gave a delightful "song recital" Thursday evening in the music room of their residence, 124 East Forty-fourth street. The program was given entirely by pupils who showed excellent skill and good training and were enthusiastically received by an audience of a hundred people. Bishop's "Huntmen's Trio," by Misses Wetmore and MacColl and Mr. Zerfass, was remarkable for breadth and finished phrasing; also in their several solos they displayed ability. "Murmuring Zephyrs" was sweetly sung by Miss Laidlaw, and "Thou Art Mine All," by Bradsky, as given by Mr. Vanderpool was very effective, showing study and care, as also did the duet with Miss Vanderpool, which roused the audience into enthusiasm.

Miss Vanderpool has a clear, silvery voice which showed to advantage in the "Jewel Song" from "Faust," and Sullivan's quartet, "Hush Thee, My Baby," by Misses Coit and Edson, Messrs. Vanderpool and Zerfass, completed a most interesting performance.

Opera in Italian and French.

LAST Wednesday night Ambroise Thomas' musically weak "Hamlet" was given with the following revised cast, Miss Marie Van Zandt being too sick to sing the "Ophelia," as announced:

Ophelia.....Miss Margaret Reid
(Her first appearance on any stage.)
La Reine Gertrude.....Giulia Ravogli
Le Roi Claudius.....Edouard de Reszke
Laerte.....Montariol
L'Ombre du Roi.....Viviani
Marcellus.....Rinaldin
Horatio.....Cernusco
Polonius.....Vaschetti
Hamlet.....Lassalle

It was certainly an overwhelming success for Miss Reid, who, it will be remembered by the readers of THE MUSICAL COURIER, is a Miss Kackley in private life and comes from Indianapolis. Miss Reid has been studying hard in Paris for the past few years and her methods were of the best. Her voice is a strong soprano, full of color, which she uses with ease and often dramatically. There was little of the novice about Miss Reid, who acted and sang with the assurance of a veteran. She made a distinctly good impression. Lassalle gave a noble performance of "Hamlet." Friday evening "Don Giovanni" was sung for the last time this season, and at the Saturday matinée "Romeo and Juliet" was given. Last Monday night "L'Africaine," with Lehmann as "Selika," Lassalle and the De Reszkes, was sung; to-night "Rigoletto," and Friday night "Faust," "Hamlet," with the same cast as on its production last week, will be repeated. There will possibly be an extra

"Faust" performance some time next week, in which, in addition to the regular cast, Lassalle will participate and sing the "Valentine." After the regular season of opera terminates here the company visit Boston for a few weeks and return to this city and give a supplementary season of two weeks.

Correspondence.

Williamsport Notes.

WILLIAMSPORT, Pa., February 3, 1893.

THE Williamsport Oratorio Society, who have been at work all winter, gave their first concert on January 28, under the direction of Mr. R. Huff, organist of the First Presbyterian Church. The first part consisted of Hiller's "Song of Victory," with Mrs. E. Suelke, of Philadelphia, as soprano soloist, with the Stopper & Fisk Orchestra, and Mr. S. C. Moore, organist of the Second Church, as pianist.

The chorus sang with great precision, good attack and intelligence. Mrs. Suelke gave a good rendering of the soprano solo work.

Mr. M. C. Baker, of Elmira, sang effectively three songs in the second part with taste and artistic feeling. The chorus gave Mendelssohn's part song, "Farewell to the Forest," and with the orchestra the introduction and chorus to the third act of "Lohengrin," with good effect.

The audience was small, unworthy of the merits and faithful work of the singers.

The society have decided to give "The Creation" in May, and commence rehearsals immediately.

Fisk, Krimm & Co. will move to their new quarters, Nos. 28 and 30 East Third street, the middle of the month, and will have a fine large store. They do a large business in publishing band and orchestra music.

The Ladies' Schubert Quartet of Boston have been engaged for February 30 for one of their pleasing concerts.

The only concert of note here this winter have been Remenyi's and Gilmore's band, who attracted large audiences.

The new Opera House to be completed next summer will undoubtedly give an impetus to musical matters, as at present we have no suitable hall for concert purposes.

Your Christmas number was a great success and much admired, and your fine notices of the great pianist Paderewski please me greatly for their justice, taste and clean appreciation of his wonderful powers, not only as an artist of great merit, but as a composer, poet and musician of genius and deep, true feeling.

Success to your efforts, and may you reap the reward of honest criticism.

S. C. M.

St. Louis Letter.

ST. LOUIS, February 4.

SINCE Paderewski's visit the chief musical features have been two symphony concerts given by the Choral Symphony Society. The first occurred January 19, on which occasion Miss Clementine De Vere was the soloist. The orchestral selections consisted of Nicolai's romantic overture, "The Merry Wives of Windsor," Schumann's "Abendlied," Jensen's "Brautgesang" and Beethoven's Symphony No. 5. The first and last selections were unquestionably rendered the best. Schumann's "Abendlied" was encored. The vocal solos were the romance from "Aida" and the "Shadow Dance" from Meyerbeer's "Dinorah," both were sung with artistic finish and taste which won the lady the heartiest applause.

The second concert was given February 2. Like the preceding one, it attracted a full house and proved an artistic success. The principal orchestral numbers were Cherubini's overture "Anacreon" and the second and last movement of Ralf's symphony, "Im Walde," both of which were excellently played.

Glick's air de ballet was loudly applauded and in response a part of it was repeated. The soloist was Miss Adele Aus der Ohe, whose selections were well calculated to exhibit the artist's technical abilities. It was Schumann's concerto and the announcement in the program reads, "R. Schumann wrote but one concerto for the piano, the one played to-night." The lady artist sustained her well deserved reputation, for the performance was in every respect masterly. The delicious melodious passages, as well as the most powerful chords, scale passages, arpeggios, &c., all were given with excellent taste and precision. The loud applause was spontaneous and fully intended as a compliment also to the orchestra and its director, Mr. Joseph Otten, who fully entered into the spirit of this beautiful composition. The second selection of Miss Aus der Ohe was Liszt's Rhapsody No. 2. As an encore the lady played the well worn transcription of Wagner's spinning song from "The Flying Dutchman," by Liszt, but with all due respect to its excellent performance the general cry of musicians was, "Why these old chestnuts?" We look upon visits from artists like Miss Aus der Ohe not as mere matters of amusement, but art lessons, and hence some less familiar works would certainly be more welcome to instruct and interest visitors of a symphony concert, besides adding to the reputation of the performer.

Mr. John Towers, of Indianapolis, lectured on Saturday, January 30, at the Memorial Hall, on the "Five Musical Giants"—Bach, Händel, Haydn, Mozart and Beethoven. In handling his subject he showed great knowledge of the principal features of the lives and works of these great masters, and the technicalities of his lecture were interesting and bright with witty anecdotes. Mr. Towers has a happy manner of speaking, having the power of interesting his auditors for a considerably longer space of time than the majority of lecturers. He was assisted by Miss Adelaide Kalkmann, soprano, and Mr. E. R. Kroeger, pianist.

Under the heading "A European Conservatory in St. Louis" I read in last Sunday's newspaper that Dr. Robert Goldbeck, director of the Goldbeck Conservatory of Music, Berlin, Germany, and the president of the Goldbeck Normal Studio, has accepted an urgent call from the management of the Musical Art Publishing Company to give in St. Louis, during the months of April, May and June, a European musical course, if by March 15 100 pupils register.

As a further inducement the advertisement states: "He has also generously offered three handsome prizes, not to the best player or singer, but to those making the most progress during the time. The first prize will be \$300 in cash and three months' sojourn at the Berlin school." As Dr. Goldbeck taught several years at St. Louis, it is to be presumed that his expectations will be fully realized, and the 100 competitors will be on hand by the time mentioned.

I understand that another competitor is in the field to make St. Louis happy with a conservatory of unusual dimensions; the gentleman is not known here, but lives in the little town of East St. Louis, across the Mississippi River. However, it is stated on good authority that he will not commence operations until he has secured 100 first-class teachers. How many pupils it will take to support an institution of 100 teachers I do not know, but the enterprising gentleman must be full of great hopes, as I am told he is already negotiating with a New York piano manufacturer for the supply of thirty grand pianos. There is nothing small about us here.

In the meantime, however, the Beethoven Conservatory is making

giant strides after an existence of over twenty years. Messrs. Waldauer and Epstein, the proprietors of this flourishing school, have just completed and taken possession of their new and elegant building which they have erected in the most aristocratic part of the city. A full description of this enterprise will be given the next time.

W. MALMENE.

Baltimore Notes.

BALTIMORE, January 30, 1893.

THE Baltimore Symphony Orchestra, under the direction of Mr. Ross Jungnickel, gave a concert of standard works last evening at the Academy of Music to a large and enthusiastic audience. The program consisted of Beethoven's second symphony, Schumann's piano concerto, suite for string orchestra, "In Holberg's Time," by Grieg, and Mendelssohn's overture, "Fingal's Cave."

The soloist was Miss Clara Krause of Berlin, a new acquisition to the large force of pianists; she gave a masterly rendition of the difficult concerto and was heartily recalled. Mr. Jungnickel's reading of the symphony was artistic and showed the thorough musician that he is, enabling the orchestra to play with great precision and clearness. The celebrated French horn virtuoso, Mr. Xavier Reiter, is deserving of special mention in the difficult passages for that instrument in the larghetto of the symphony. Next week will bring the opening concert of the series of six Peabody symphony concerts, at which we are promised quite a number of novelties. The addition of a chorus of 800 will prove quite an innovation at this staid and steady institution.

X.

BALTIMORE, February 6, 1893.

The first concert of the twenty-sixth season of the Peabody Symphony Orchestra was given on Saturday evening, February 6. The orchestra numbers about seventy performers, among whom there are no female performers this season. Several new and strong players are among the violins, which are led by Adam Itzel, Jr., concert master.

The veteran Jungnickel and Green are at the head of the 'cellos. The woodwind is admirable, the clarinets and bassoons being especially fine. Reiter, formerly of the Boston Symphony Orchestra, is the first horn. Altogether the orchestra is the best that has ever been assembled for these concerts.

A new feature is the Peabody chorus, which will assist in the concerts. The chorus consists of about 300 members. It is a pleasure to see Mr. Hanslick, the director, conduct his orchestra. His firm yet graceful beat gives one the idea of a man who "speaks by authority."

The program was as follows: Concert overture in E flat major (manuscript), composed for the Peabody Diploma, Margaret E. Williams, of Tennessee (Peabody Diploma for distinguished musicianship).

Symphony in E minor, No. 5, op. 64..... P. Tchaikowsky
First Peabody concert performance.

Three songs, with piano..... P. Tchaikowsky

"Mignon,"
"Wherefore,"
"Cradle Song."

Choral fantasy in C major, op. 60..... Beethoven
First Peabody concert performance.

The symphony, a noble example of modern orchestration, was worthily performed by the orchestra and was received with great applause by the large audience. Miss Hendrickson's songs were given with taste and expression, and she was recalled. That most beautiful composition of Beethoven, the Choral Fantasy, was given in a magnificent manner. The orchestra was superb; Mr. Randolph played the piano part most delightfully and the chorus was composed of fresh young voices well trained and led.

The season had a most brilliant opening and the succeeding concerts are looked for with anticipations of equal pleasure.

Providence Music.

PROVIDENCE, R. I., January 30.

THE New York Symphony Orchestra gave its second concert in Music Hall on the 23d. The program was a pleasantly varied and thoroughly interesting one, while as for its rendering I can only say that it was superbly played from beginning to end. It seemed to me that in every way they far surpassed the quality shown at their first concert, and I found this opinion generally shared among my fellow musicians. After all, an orchestral player isn't like an organ stop, to be drawn out by the conductor's baton when wanted and pushed in again when his work is done with an unvarying and mathematically accurate musical result. The personal equation must be a factor here as well as with solo players, and I can easily imagine that the weather or the toothache or a fatiguing railroad journey, or the quality of the beer in a strange city may have an unsuspected but none the less potent influence in the playing of a Beethoven symphony. From this point of view the "environment" of Mr. Damrosch's men upon that day and evening must have been a peculiarly happy one, for they gave us a most unexceptionable interpretation of the following program:

Prelude and finale, from "Tristan and Isolde"..... Wagner
Andante and finale from violin concerto..... Mendelssohn
Mr. Adolph Brodsky.

Military march in D..... Schubert
(Arranged for orchestra by Leopold Damrosch.)

Overture, "Midsummer Night's Dream"..... Mendelssohn
Nocturne..... Chopin
Spanish Dance..... Sarasate

Mr. Adolph Brodsky.
Scherzo, "Queen Mab," from "Romeo and Juliet"..... Berlioz
Hungarian Rhapsody, No. 14..... Liszt

The broad power tone, easy technic and finished style of Mr. Brodsky won instant recognition from the audience, and a triple recall brought him out again to play the air from Bach's suite for piano and violin in D major, to which Mr. Damrosch supplied the piano accompaniment. The orchestral numbers were so evenly good that no special mention seems necessary. In connection with the excerpt from Berlioz's "Romeo and Juliet" was played the "Feast at the House of Capulet" from the same work, which does not appear on the program.

The critic (?) of a daily paper fell into the old, old trap of discoursing upon Liszt's Rhapsody No. 1, which appeared upon the program used at the concert, whereas No. 14 was the one played. The same brilliant writer announced Mr. Brodsky's encore number as Bach's famous air for the G string instead of the air from the D major suite which he gave.

Mr. Damrosch gave a lecture in the afternoon at Sayles Hall, Brown University, which I understand was very well attended. As before, the works to be performed in the evening formed the subject of his remarks.

Close upon the heels of this came the concert of the Boston Symphony Orchestra on the 27th. As will be seen, Mr. Nikisch offered us a program made up, with one exception, from the works of living composers. The only novelty, however, was the symphonic poem by Saint-Saëns. Apropos of this fact some growling was indulged in by the professionals. One of our leading musicians unburdened his mind to me after this manner: "They only give us," said he, "six concerts a year, and it does seem as if they ought to afford us the opportunity to hear as many as possible of the new works they are constantly adding to their repertory." I did not

remind my friend of the very patent fact that a program constructed in accordance with his or my individual wishes might, and very probably would, produce a very vigorous "kick" from some other quarter. But I sympathize with the wish, for we dwellers in provincial cities have little chance to hear the new things we read about, save through the occasional visits of Messrs. Nikisch and Damrosch with their splendid bands. To return to the consideration of this particular program, it was in itself a sufficiently symmetrical one and ran as follows:

Overture, "Prometheus Bound"..... Goldmark
Piano concerto in D minor..... Rubinstein
Symphonic poem, "Le Rouet d'Omphale"..... Saint-Saëns
Soli for flute.....

Romance..... E. Bernard
Serenade..... A. Lavignac
Valse..... B. Godard

Overture, scherzo and finale, op. 30..... Schumann

Soloists—Mrs. Fannie Bloomfield Zeisler, Mr. Chas. Molé.

The most interesting number of the evening to me was Saint-Saëns' symphonic poem, not only as the one novelty of the program, but because it proved to be a fascinating and picturesque work of the brilliant and thoroughly original type with which this most talented of French composers has made us acquainted. The familiar Rubinstein concerto in which Mrs. Fannie Bloomfield-Zeisler elected to make her debut here received a careful and forcible presentation at her hands. In spite of the admirable manner in which they were played I could not get up any enthusiasm over the other orchestral numbers. The work of Schumann, which closed the concert, is not at all in his best vein, and Goldmark's overture seems to me a bit of musical commonplace. Mr. Molé's solos were well received, and deservedly so, for they were (as I overheard a young lady remark) "awfully nice" and remarkably well played. I enjoyed them, though I have never had any great passion for the flute as a solo instrument.

The entertaining and instructive series of musical lectures given by Mr. Louis C. Elson, of Boston, at the music room of Mr. E. F. Brigham, was brought to a close last week, much to the regret of those who have attended them. A wide range of interesting subjects has been covered and treated in Mr. Elson's inimitable manner, accompanied by vocal and instrumental illustrations. The last two dealt with our national music, and were replete with many facts of historical as well as musical interest.

Under the title of the "Philharmonic Orchestra" a band of instrumentalists who have been practicing together this winter have lately formed themselves into a permanent organization. The orchestra numbers twenty-five, with a suitable division of instruments, and includes some of our best players. Hans Schneider is the conductor, and the new band will be heard at the coming concert of his vocal society, furnishing the accompaniments for the chorus as well as its own share of the program. Considerable enthusiasm is manifested, and I hope to see grow up around this nucleus what we so sadly need here, a permanent and reliable orchestra.

This is a winter of recitals, especially of piano recitals. Mr. Charles S. Tisdale completed last week a very enjoyable series. Mr. Hans Schneider gives next week a Beethoven recital, the third of his series, in which he will be aided by local performers and some of his advanced pupils. Mr. Clarence G. Hamilton has issued his cards for a recital at Blackstone Hall on February 9. Mr. Hamilton will have the assistance of Mrs. W. F. Haskell, soprano, and Mr. Arthur Foote, the well-known pianist-composer of Boston.

Paderewski will play here again February 24, and a week later we are to have Mary Howe, W. J. Lavin, Maud Powell and Frans Rummel. I shall be sincerely glad to hear again that versatile and highly gifted artist (I'm talking about Rummel), for whose abilities I have ever entertained the profoundest respect. As for Maud Powell I would go farther to hear her play than almost any other fiddler you could name. So shortly after that date you may look for an enthusiastic yawp (not original—first invented by Walt Whitman) from

WILLIAM A. POTTER.

[The fourteenth Hungarian Rhapsody for piano is the first one which was scored for orchestra and therefore is not incorrectly designated as No. 1. The "Rouet d'Omphale" is no novelty anywhere, except possibly in Providence, it having been composed some twenty years ago and played all over the civilized world. The overture, scherzo and finale is Schumann's unfinished symphony; it only lacks a slow movement to make it the most important, as it certainly is one of the finest, of Schumann's orchestral works.—EDS. MUSICAL COURIER.]

New Jersey Music.

THE second concert of the series now being given by the New York Philharmonic Club in Montclair Club Hall was given Thursday, January 20. The soloists of the evening were Miss Clementine De Vere, soprano; John Marquardt, violin; Ernst Mohr, 'cello; Eugene Weiner, flute, and Mr. Max Liebling, pianist. The program was as follows:

Sextet..... Gouvy
Pastorale. Intermezzo. Larghetto. Rondo.

New York Philharmonic Club.

Aria, "Shadow Dance" ("Dinorah")..... Meyerbeer
Miss De Vere.

'Cello soli..... Adagio..... Goltermann
Violoncello..... Vito..... Popper

Mr. Ernst Mohr.

Quartet, No. 18, D minor..... Mozart

Menuetto. Allegro ma non troppo.
Two violins, viola and 'cello..... Doppler

Nocturne, "Idylle"..... R. Schumann

"Traumerei"..... E. Gillet
Souvenir de Paris"..... F. David

(Flute obligato, Mr. Weiner.)
Aria, "La Perle du Brésil"..... Godard

Miss De Vere.

"Danse des Bohémiens"..... New York Philharmonic Club.
The concert was very well attended, all the soloists being heartily applauded, Miss De Vere, of course, coming in for the "lion's share." Her first solo, the well-known "Shadow Dance," from "Dinorah," was splendidly sung, and in response to the merited encore she sang "Venice," by Bemberg. Her second solo was also artistically rendered, she responding to the encore with a pretty song entitled "Spring," by Romualdo Sapio. The work of the club was, as usual, excellent, the concluding number being deserving of especial mention. Miss De Vere's accompaniments were most satisfactorily played by Mr. Max Liebling.

The third concert will take place on February 23, the soloists on this

occasion being Mr. Emil Fischer, basso; Miss May Lyle Smith, flute; John Marquardt, violin, and Mr. Max Lieblich, pianist.

The tenor of the Munn Avenue Presbyterian Church, Orange, Mr. S. Fischer Miller, will sever his connection with the choir of that church on May 1 and will take a needed rest of a year.

The following well-known artists have been engaged for the choir of the Cathedral in Newark: Mrs. Gretta Canfield Delaney, soprano; Miss Minnie F. Flynn, contralto; Mr. Frank Thompson, tenor, and Mr. Joseph M. Hyman, basso, while the organist will be, as before, Mr. Wm. F. Hattersley. The music is of a high order and many churches might well envy the Cathedral upon the possession of such a well trained choir.

Miss Maggie Lynch, soprano; Miss Rose Lynch, contralto; Mr. Eugene Carroll, tenor, and Mr. Wm. Thompson, basso, comprise the choir of St. Joseph's Roman Catholic Church, Newark, and are doing excellent work. The chorus of twenty-six voices is under the direction of Miss Kate E. Lynch, who has been the organist of the church for a number of years.

The entertainment for the benefit of the North End Athletic Club took place in Association Hall, Newark, Thursday, February 4, the following well-known artists taking part: Mr. James Sauvage, baritone; Tonzo Sauvage, pianist; Mr. Milton H. Gruet, violinist; Mr. Richard H. Barker, cornet soloist; Frank E. Drake, pianist, and last, but not least, the star of the evening, Mr. Marshall P. Wilder, the popular humorist. All the numbers were heartily applauded, all being obliged to respond to numerous recalls.

The Orange Mendelssohn Union will give their second concert this season on Monday, February 15, at which the soloists will be Max Heinrich, baritone, and Miss L. Florence Heine, violinist. A very choice program has been arranged and the result will be a large attendance of the music loving people of Orange.

Connecticut Musical News.

NEW BRITAIN, Conn., February 6, 1899.

THE week just closed has been one of great interest here. Last Thursday evening the Philharmonic Society, 175 members, under the very able direction of Mr. R. P. Paine, with Mrs. Hascall, of Boston, soprano soloist; Mr. Herbert M. Johnson, of Boston, tenor; Henry Meyer, of Boston, baritone; Mrs. V. P. Marwick, of Hartford, contralto, with the Germania (Boston) Orchestra of thirty-eight pieces, gave a most intelligent presentation of Sir Arthur Sullivan's "Golden Legend." The concert took place at the elegant South Church, which was packed in every part by people from New Britain, Hartford and surrounding towns.

This concert completed the first half of the season of '91-'92, and this is the fourth season since the society was organized. While full credit is due the ladies and gentlemen of the chorus for their faithful attendance at necessary rehearsals, yet to Mr. Paine is due, in greatest measure, the credit for the marked success as demonstrated in the rendering of the several works to date, including as it has a rendition of "Elijah" last season by the united choruses, total 800 voices, from this city and Middletown.

Comments by New York and Boston people who heard that presentation were that so intelligent and effective a rendition had rarely been heard in their cities.

The members of the Boston Orchestra, as well as several of the most prominent local soloists of New York and Boston who have sung here, will attest to the truth that Mr. Paine is to-day fully entitled to rank among the most capable conductors of this country.

He is the organist and conductor of music at the South Congregational Church, one of the two large churches of that denomination in this city of but 20,000 people. His salary, however, is \$1,000 (net). He ranks among the leading solo organists of the country, his picture being among the number published a few years ago.

Already he has charge of five choruses like the Philharmonic, and private lessons and organ recitals must give way to the demands for his time as conductor, which branch of the art he only began less than five years ago. He conducted another rendition of "Golden Legend" at Hartford last evening, sung by the Rosmer Hall Choral Union, the same artists and orchestra being present.

The next concert takes place in February, when "St. Paul" will be given, with some of the most prominent singers in the country as the soloists.

Local Talent Showing Up in Louisville, Ky.

THREE concerts given within the past two weeks have attracted attention; halls were crowded and many unable to find standing room.

The first of these local affairs was the vocal recital of the students of St. Cyr. Friends and others—otherwise—sat side by side; criticism had fair play and was favorable if not enthusiastic.

Mr. Constantine Leber, lately from Milan, Italy, a thoroughly cultured and talented musician—a gentleman in every sense of the word—a pupil of Leonida Boschini, has been engaged to assist in the professional department of the school. Having for two years accompanied the pupils of the most celebrated maestri in Italy, Mr. Leber is fully equipped to rule St. Cyr to the rank destined for it by the founder.

The second concert was of serious import, as being the initiatorial entertainment of the Louisville Quintet Club. It originated with Messrs. Henry Burk and Wm. Freese, gentlemen who have done excellent work in the cause of violin and piano music in our city. Here is the program of their first concert in Louisville, with the members of the Louisville Quintet Club: William Freese, piano; Henry Burk, first violin; Albert Fleckenstein, second violin; Sebastian Krebs, viola; Karl Schmidt, violoncello.

Trio, op. 181 (for piano, violin and violoncello)..... Rheinberger
Allegretto amabile..... Andante.
Scherzo (allegro)..... Finale (con moto).
Messrs. William Freese, Henry Burk and Karl Schmidt.
Sonata, op. 18 (for piano and violoncello)..... Rubinstein
Allegro moderato..... Moderato assai..... Moderato.
Messrs. William Freese and Karl Schmidt.
Violin solo, "Rondo Capriccioso"..... Saint-Saëns
Mr. Henry Burk.
Quintet, op. 76..... Jadasohn
Allegro moderato..... Scherzo (allegro vivace).
Sostenuto..... Finale (allegro con brio).
The Louisville Quintet Club.

We are so devoutly thankful for anything approaching chamber music that criticism is out of place. It was very good for Louisville, or any other ville, and would have been altogether admirable if Mr. Wm. Freese had only remembered to accompany and not to lead with the piano. The metallic crashes he brought out of the brilliant Decker piano he used overpowered and destroyed the exquisite tones from the strings, which gave the allegretto amabile of the Rheinberger trio a very unamiable character. The andante was charmingly accompanied in its opening phrases, but the climax was reached with a crash of wires as inexcusable as the taking of the lead in the following scherzo allegro, which the pianist did,

and gave out the theme like a trip hammer. The finale (con moto) was well played, however, and gratitude at hearing something of Rheinberger led us to applaud heartily.

Mr. Karl Schmidt, the newly elected director of the Liederkreis Society, showed himself a reliable violoncellist in his playing of the allegro from Rubinstein's sonata. The pianissimo of the piano allowed the peculiar organ tone of the 'cello to be heard. These firmly sustained tones, and the picchettato notes, drum-like in their evenness, were given with most artistic effect. The moderato assai was full of exquisite *Gefühl*—no English word expresses the full rounded comfort given by such tones. A tempo rubato, which to me seems a "go as you please" or "as you feel" sort of movement, led on triumphantly to the martial-like modulations of the closing moderato.

The music was worthy the applause it received, and Mr. Schmidt's playing was throughout excellent. May he long reign in Louisville.

Never has Mr. Henry Burk played as well as he did in the Saint-Saëns rondo. He brought out the individuality of the theme most carefully, with clear, pearl-like tone, and had the enthusiastic pianist accompanied with the same delicacy of interpretation the selection would have been all one could desire. As it was, the violin seemed to accompany the piano.

In the quintet there was too much tact in the strings. Jadasohn can write for strings, and in time, without the metallic piano, the quintet will play his music. The allegro moderato had hardly closed before we started homeward, and thereby lost the best thing on the program, according to the local journals next day.

The third and last concert was given by the enterprising of enterprising firms in our city, the Smith & Nixon piano house, new agents of the Steinway piano, to introduce Miss Henrietta A. Kitchell, of Cincinnati, a cousin and pupil of Julia Rive-King.

Here is the program which she interpreted in a charmingly poetic style, a little nervousness perhaps, but that was because her heart got tangled in her fingers, and after the *maistris* which Raff's "Fileuse" calls forth, how is it possible to calmly give Wilson Smith's courtly gavotte without a nerve twinge?

"La Fileuse"..... Raff
Gavotte in F..... Wilson G. Smith
Two études..... Chopin
Gavotte from "Mignon"..... Thomas
Miss Whipple.

"Arietta di Balletto"..... Josef-Gluck
Gavotte..... Bach
(Arranged for the left hand alone.)

Concert waltz..... Moszkowski
"November Days"..... Gerrit Smith
"Oh, Beloved Mine"..... F. Behr
Miss Whipple.

"Dance of the Elves"..... Kroeger
Romanze..... Saint-Saëns
"Gnomesreigen"..... Liszt

She played as an amateur rarely plays—as an artist. Well, she is too young, too fair, too gentle and graceful to allow her hearers to question or care whether she is artist or amateur.

The coming week Conductor Walter Damrosch and orchestra will give two concerts in our city at the Amphitheatre Auditorium of those indefatigable managers and patrons of the best musical and dramatic art, Quilp & Camp. Society is expected to turn out en masse, for Lord Walter is or was adored when here five years ago at the Louisville Exhibition of Industry and Art. The sale of seats has already been large, and that is saying much.

OCTAVIA HENSEL.

Toledo Music.

TOLEDO, Ohio, February 1, 1899.

MUSICAL events in Toledo so far this season have not been numerous, but the quality of the entertainments atones in a measure for the lack of quantity. And while Toledoans are neither so fortunate as to hear the matchless Paderewski nor permitted to assist in adding to "Patty's" plump and robust box office figures, yet the denizens of the Future Great are occasionally favored with some fair specimens of the "art which charms."

The entertainment of the Y. M. C. A. Star course, January 30, brought before our people Edouard Remenyi and his concert company, and the Wheeler was packed to the doors to hear them. Remenyi's performance carried the house by storm, and he was recalled many times. Mrs. Alice Bates Rice won her audience by her superior gifts as a singer and her modest and unassuming manner. Miss Edith McGregor possesses a charming alto voice, has a prepossessing appearance and her singing pleased all. Mr. W. H. Fessenden, late of the Boston Ideals, has a voice of uncommon sweetness, and when he sang "The Song that Reached My Heart" as an encore, the audience was loud in its expressions of delight. Miss Fanny Cliff Berry's accompaniments were an entertainment in themselves. The varied program was excellently rendered throughout.

The most important musical event this week will be the organ recital to be given at the First Congregational Church, February 3, by Prof. G. E. Whiting, of the New England Conservatory. Over 1,500 invitations have been issued, and organists from Cleveland, Detroit, Postoria, Fremont, Adrian and other cities will be present to hear the professor, who is an organist of extended reputation. Local talent will assist.

The Walter Emerson Concert Company will be heard at the Wheeler Opera House on February 10, the entertainment being an extra in the Y. M. C. A. Star course.

The Oberlin Glee Club recently gave an enjoyable concert before a large audience at the Central Congregational Church. The program was a pleasing one, doubled in length by responses to encores. The club numbers sixteen voices, several of which are notably fine.

The vacancy in St. Paul's Church choir caused by the resignation of Miss Bessie Doolittle has been filled, and Mrs. W. A. Willett installed as permanent soprano.

A complimentary concert was lately given at Whitney & Currier's Music Hall, at which appeared Mrs. Agnes L. Regal, contralto, and Mr. Albert F. Bennet, tenor, both of Detroit. Mr. Bennet sang "Come Unto Me," Denza, and recitative, "Comfort ye My People;" aria, "Every valley shall be exalted," from "The Messiah." In the latter selection Mr. Bennet gave a good exhibition of his ability as a vocalist. Mrs. Regal first sang "Romanza de Gioconda," Ponchielli, followed by "Lehn deine Wang an Mein Wang," Adolf Janzen; "Sandmannchen" and "Ständchen," Johannes Brahms. Mrs. Regal was not in good voice, and neither did justice to the selections nor to herself. The finale, the duet, "Children, pray this love to cherish," by Spohr, was nicely given by Mr. Bennet and Mrs. Regal. In addition to the vocal numbers classical selections were rendered on the organ by Mr. C. W. Hickox, and included "Tancredi" overture, Rossini; "Preludio e Siciliana," from "Cavalleria Rusticana," Mascagni; fifth symphony, andante, Beethoven; "Ungar-

ischer Tanz," Brahms; "Sortie Recessional," De Mouchel, and "Tannhäuser" overture, Wagner.

The Mathias Orchestra, of this city, will give a concert at Monroe, Mich., on the evening of February 3.

An effort is being made to organize a military band and orchestra here, something that is sadly needed in Toledo.

The Toledo Harmonic Society (vocal) is adding the finishing touches in preparation for the first concert, to be given February 17. In addition to the selections from the works of Gounod, Bellini and Fanning, "Dream Pictures," an exquisite composition by Prof. G. E. Whiting, of Boston, will be sung. Miss Bessie Doolittle (Detroit), Mrs. Johnson (Adrian), the Whiting Male Quartet and the Amphion (ladies) Quartet will assist. The society's debut will be the event, locally, of the season.

At St. Paul's M. E. Church, on the evening of January 22, the advanced pupils of Miss Rose Clouse gave a musicale and rendered this program in a highly creditable manner:

"Faust" Fantasia..... Leybach
Miss Annie Adams, of Postoria.
Song, Serenade..... Gregh
Miss Florence Curry.
Polonaise..... Chopin
Miss K. Cornelia Colton.
"Millwheel"..... Sydney Smith
Helen Wilkin.
Violin, Mazurka..... Wieniawski
Joe Fisk.
Gavotte..... Liebling
Miss Perla Bowman.
Song, "My Love Is Late"..... Cowen
Miss Curry.
Nocturne..... Chopin
"Chanson de Burrie"..... Kuhe
Miss Gertrude Bateman.
Violin, "Scène de Ballet"..... De Beriot
Joe Fisk.
"Invention"..... Bach
Improptu..... Chopin
Polka impromptu..... Strelski
Miss Leonie Schuck.
"At the Spring"..... Bendel
Miss Nellie Bash.

The Mrs. Fry Concert Company, of Boston, gave a concert at Memorial Hall, January 29, under the auspices of the Y. P. S. C. E. of the First Baptist Church. The music was of a high order and excellently rendered. The program reads:

Andante and allegro from "The Mill"..... Raff
Mrs. Fry and Daughters.
Reading, "Fra Giacomo"..... Robert Buchanan
Mr. George J. D. Currie.
Flute solo, Fantasia on French airs..... Lax
Miss Lulu Fry.
Vocal quartet, "A Maiden's Defiance"..... Vierling
Mrs. Fry and Daughters.
Reading, "Anatomical Tragedian"..... Geo. Kyle
Mr. Currie.
"Tacea la Notte Placida," from "Il Trovatore"..... Verdi
Miss Eugenie Fry.
Allegro from Seventh Concerto..... De Beriot
Miss Alta Fry.
"Summer Sunshine"..... Strauss
Mrs. Fry and Daughters.
String quartet, Andante Cantabile, from quartet op. 11..... Tchaikowsky
Mrs. Fry and Daughters.
Reading, selected..... Mr. Currie.
"The Daisy," arranged by Weston..... Arditi
Mrs. Fry and Daughters.

During the reunion here last week of the Scottish Rite Masons of Northwestern Ohio one of the excellent features of the program was the superb rendering of the music by the quartet of Toledo musicians, consisting of Miss Bessie Doolittle, soprano; Mrs. F. R. Williams, alto; Mr. W. A. Howell, tenor, and Mr. F. R. Williams, baritone. Mr. Theodore Ecker was the efficient accompanist. Some of the numbers rendered (and which show the high order of the selections) were: "By Babylon's Waters," H. Smart; "Lift up thy soul" ("Belshazzar"), Butterfield; "From afar, Blessed Lord" ("I Lombardi"), Verdi; "While we hear the wondrous story," Canthal; "O Rest in the Lord," Mendelssohn-Cornell; "God Loveth a Cheerful Giver," Schilling; "The Strain Upraise" (Alleluiah), D. Buck; "My Faith Looks Up to Thee," Goldbeck.

An evening service of scripture and song is given regularly on one Sunday evening each month at the First Congregational Church. The last one, given Sunday evening, January 24, was elaborate and enjoyable. The special musical numbers on the program were:

Organ prelude—Offertoire..... Wely
Mr. Scammell.
"Hear My Prayer"..... Mendelssohn
Solo (Mr. W. H. Currier) and chorus.
"O For the Wings of a Dove"..... Mendelssohn
Solo (Mrs. W. H. Currier) and chorus.
Organ pastorate..... Gregh
Mr. Scammell.
Trio, "On Thee Each Living Soul Awaits"..... Mendelssohn
Mr. and Mrs. W. H. Currier and Mr. Howell.
Postlude, "Chant de Victoire"..... Roedel
Mr. Scammell.

H. CROSBY FERRIS.

Columbus Letter.

COLUMBUS, Ohio, February 1, 1899.

THE usual holiday dullness in musical matters has been followed by events, recently past and to come, sufficient to fill out a brilliant season.

The Sunday Pops, under the direction of Prof. Fred L. Neddermeyer, are given every fortnight, and, while not as successful financially as they deserve, are doing much toward cultivating a class of people not usually seen at "fashionable concerts."

Prominent features of the Ohio State University oratorical contest on Friday evening, January 22, were the musical attractions furnished by the O. S. U. Glee Club, under the leadership of Mr. Charles T. Howe, and the selections by the Metropolitan Sextet Club.

Both organizations were enthusiastically received. A local critic writes in the highest terms of the performance of Miss Mary A. Ellsworth, of

Cuyahoga Falls, who is here studying the Boehm flute under Mr. Charles T. Howe. Mr. Howe will soon give a pupils' recital and will bring out several novelties in the musical line, including a trio, by Beethoven, for two flutes and a clarinet, and a pastorate quartet, by Gustav Lange, for two flutes, clarinet and bassoon.

Several talented pupils will appear in solos, including Miss Ellsworth and Master Fred Stanwood, who is only eleven years old, but displays talent that would do credit to a person many years his senior.

The second of the series of concerts by the Orpheus Club occurred at the Board of Trade Auditorium on the evening of January 26.

The club was assisted by the Whitney Mockridge Concert Company, consisting of Mr. Mockridge, tenor; Mr. Arthur Beresford, bass; Miss Alida Varena, soprano; Miss Belle Botsford, violinist, and Miss Mockridge, accompanist.

The singing by the club was one of the most enjoyable features of the evening, and although their three numbers were rendered with an excellence of ensemble, fidelity to the pitch and beauty of expression and phrasing that left little to be desired, the best work was shown in the first number, "Tidings of Love," by Debois.

The talented conductor, Mr. T. H. Schneider, accompanied this number upon the piano most artistically.

The other numbers by the club were: "Oft in the Silly Night" (arranged by Mr. Schneider in a very musicianly manner) and the "Deserted Mill," by Rheinberger.

The best solo work of the evening was done by Mr. Arthur Beresford in "The Windmill," by Tuckerman, and Piniuti's "Bedouin Love Song."

Mr. Beresford's rich musical tones and fine delivery, together with his rare powers of expression, undoubtedly stamp him one of the best American artists.

Miss Alida Varena was announced to sing "Cansonetta," by Meyer-Helmsund.

The first few measures of her solo revealed to the audience that something was wrong.

First, she commenced to struggle through the hackneyed ballad "Good-bye for Ever," by Tosti, and, second, her singing was such a sorry exhibition of vocalization as to cause ill concealed merriment from her auditors.

Mr. Mockridge appeared in two solos, "Lend me your aid," by Gounod, and "Sweetheart," by Lynes, and Verdi's "La Donna e Mobile." The first number was the most difficult, and showed Mr. Mockridge's powers of vocalization to the best advantage.

The gentleman has evidently been a hard student, and possesses fine artistic instincts, with a remarkably correct musical ear.

Miss Belle Botsford, the violinist, played Leonard's "Souvenir de Bade," with a good quality of tone and finished technique, but her performance was too mechanical and lacking in soul.

The annual concert of the Columbus Orchestra, composed of fifty amateur performers, under the efficient direction of Mr. John S. Bayer, will be given at the Board of Trade Auditorium February 15. The soloists will be Miss Stella McMillen, soprano; Mr. Charles Ertine, a very talented blind violinist and a pupil of Mr. Bayer, and Mr. Charles T. Howe and his pupil, Mr. Erwin Schueller, who will play one of Doppler's beautiful duos for flutes.

The orchestra, which, by the way, is remarkably complete in all departments, will perform Gade's beautiful overture "In the Highlands," overture to "Zampa," march from "Tannhäuser," a movement from Beethoven's seventh symphony and several lighter compositions.

"The Messiah" will be sung by the Guild of Trinity Parish, February 11, in Second Presbyterian Church.

Mr. Julius G. Bierck, Trinity's choir master, will conduct and Mr. T. H. Schneider will preside at the piano.

Mr. Hans von Schiller will give two piano recitals in Cincinnati on February 7 and 8.

The Apollo Male Quartet, composed of Messrs. O. D. Dryer, O. E. D. Barron, I. E. Brubacher and Joseph P. Byers, appeared at a concert in Lancaster on January 29.

This organization is deservedly a most popular one and have numerous concert engagements every season.

Their singing is marked by a perfection of ensemble and artistic rendition of delightful selection that never fail to be received with the utmost enthusiasm.

The second Arion concert will be given February 8 at the Grand Opera House. Assisting artists: Mrs. Clara Poole, Francis Fischer Powers, Miss Esther Butler, soprano, and Mrs. Fannie Bloomfield-Zeiler.

Alexander Bull.

MINNEAPOLIS, February 4, 1899.

MINNEAPOLIS enjoyed a rare musical treat in the concert given on the evening of the 3d at Century Hall by Alexander Bull, only son of Ole Bull, the celebrated violinist, assisted by prominent musicians of this city and Madison, Wis. It was the most interesting musical event of the season thus far, for a deep interest was felt in the appearance of the son of the famous virtuoso. He received a warm and enthusiastic greeting from a large audience of music lovers. Mr. Bull, although a gifted violinist himself, lays no claim to the heritage of his father's marvelous talents. His repertoire does not include the most difficult concert music, yet his selections are artistic and played in a thoroughly musicianly manner. His presence upon the stage and his manner of using his instrument are not unlike his famous father, although, as he remarked to a friend, "I do not try to imitate my father's manner. I stand and hold my instrument in the way most natural to me."

His playing is characterized chiefly by his wonderful power of expression. Firmly he wields the bow, producing round, full, clear singing tones that are delightful as they are rare. He most graciously responded to encores, which were enthusiastically demanded. The violin he uses is the celebrated instrument bought by his father in 1838 of Jean Baptiste Vuillaume, the French violin maker, and is the work of Giuseppe Guarneri, nephew of the elder Guarneri, consequently highly valued. The artist himself shows in physique and bearing a pleasing combination of his French and Norse origin. His features, complexion and gracious manners are the heritage of his French mother, while in form and carriage he resembles his Norse father. Mr. Bull completely captivated his Minneapolis audience and they were unwilling to let him go at the conclusion of his numbers. The musicians and music lovers of Minneapolis feel deeply indebted to Mrs. Valbury Harriett Stubb for her efforts to obtain his appearance here. Mr. Bull is a warm personal friend of the lady and as soon as he announced his intention to pay her a visit she immediately made arrangements for a concert. The two lady vocalists who assisted are pupils of Mrs. Stubb, and possess voices of unusual volume and range. Their numbers were excellently rendered, and we cannot but speak for them a brilliant future if their studies are not interrupted. J. Warren Andrews is a master organist, and his manipulations of the difficult instrument on this occasion were superb. He has already commenced a series of recitals on Sunday evening an hour before service at Plymouth Congregational Church, which are a great addition to the musical culture of Minneapolis.

Miss Heggaard, pianist, is one of the faculty of the Northwestern Conservatory of Music, and her piano playing on this occasion was with her usual acceptable style. Mrs. Stubb, mezzo soprano, is a recent addition to the musical circles of this city. A native of Norway, and a pupil of the

celebrated Mrs. Von Milde, of Weimar, she not only sings the songs of her rock bound land with artistic effect, but is as well noted for her glowing interpretation of German music. For a year previous to her coming to Minneapolis she spent with Mrs. Marchesi, studying her methods of instructions in the different branches of vocal culture.

Mr. Bull goes to Red Wing, Minn., accompanied by Mrs. Stubb, who assists him in concert upon the piano. On the 6th he goes to Chicago, to be in attendance at the "Ole Bull" festival, given in honor of his father on the anniversary of his birthday.

Word has been received in St. Paul from Abbey & Co. declaring Mrs. Patti's engagement to sing in that city broken off, for this season at least. Trouble has arisen between Dr. Smith, of St. Paul, and Messrs. Abbey, Schoeffel & Grau about the printing of the programs, each party claiming the right to do so, and as all parties are equally obstinate Mrs. Nicolini's management have cancelled her engagement in the "Sainted City."

The trite adage that "truth is stranger than fiction" was fully verified in this city by a romantic incident that occurred a few days ago. Miss Wilhelmina Minna Swanson (stage name Velma Swanson), playing the part of "Mrs. Canny" in "The Prince and the Pauper," now on the boards of the Grand, has a history brimful of romantic incident rarely equaled. Ten years ago she became separated from her family by a chain of strange circumstances, and, despite her continued and vigorous search to find them, she did not succeed until her appearance here at the Grand. While in Washington a short time since she met a friend of her father's, and from him learned that he was living in Sherburne, this State. She wrote him, telling of her engagement in this city, and appointed a meeting at her hotel. Mr. Swanson arrived in time to meet his daughter at the close of the first evening's performance, and their reunion was truly pathetic. The mother is expected some time during the week.

ACTON HORTON.

Dayton (Ohio) Music.

FEBRUARY 13.

"PIANISTS to right of us! Pianists to left of us! Pianists before and behind us!" Indeed the woods are full of them, and man knoweth not from whence they come nor whither they go.

Sternberg started the ivories Wednesday evening, February 8, with an interesting and well played program at the conservatory. Miss Kimmel, alto, and Mr. Hochwalt, tenor, both promising young singers, assisting.

Mr. Elson, of Boston, lectured next day 4:30 p. m., at same place. The subject, "Seven Centuries of English Song," was very much enjoyed.

In the evening the Grünfeld brothers held forth at Association Hall. The 'cello was admired by all, but the pianist was found fault with for his excessive fortissimo and equally excessive pianissimo. Otherwise it was a pleasant concert.

Xaver Scharwenka played in Cincinnati Saturday evening the 6th, and delighted a critical audience with his reposeful and artistic musicianship.

The Philharmonic Society is preparing Spohr's "Last Judgment" and Weber's hymn, op. 86, for their next concert, March 3. The subject, "Pronunciation in Singing," touched upon in a late number of the Courier, brings to mind "The Lost Chord," recently sung here by a Scotch-Irish-American, with Italian proclivities. It (the song) sounded about as follows:

"Saytud wun duay ut thuorgun,
I was wary un dull ut aye,
Un my fangers wundurd ludly
Ovur thu noisay kays;
I knew not wot I was playeng,
Or wot I was draymeng thun,
But I struck wun churd of music
Like the sound uv a grate ah-mun,
Like thu sound uv a gra-hay-hay-hate ah-mun," &c.

It was "gray-hate," I assure you!

This is the kind of guttural gibberish which is passed off here (in certain circles) as the perfection of pronunciation, and its accompanying style and method are equally rank.

It must be remembered, of course, that this is the true Italian method, "brewed, bottled and imported especially for American (idiots') use."

Your correspondent here is very much sought for because of "The Messiah" essay recently, and he is doing his best to help hunt himself up.

Denver Letter.

DENVER, February 9, 1899.

MISS NEALLY STEVENS appeared before the Glenarm Club last Friday night, February 5, and gave an elaborate performance of classical piano music, which proved highly entertaining to the large audience present. She was assisted by the Lotus Ladies' Quartet, a new local organization, which did very creditable work. It was Miss Stevens' first public recital in Denver and the last entertainment of this season in the popular Glenarm course, and it is almost needless to say that the pianist created a favorable impression. Her technique is admirable, and a large and varied experience has taught her the secret of putting herself in sympathy with her audiences, which results in cordial recognition of her acknowledged skill. Although Miss Stevens has been suffering of late from an attack of la grippe she has in spite thereof kept all engagements and will soon be enjoying a brief but well earned vacation.

Denver is highly favored with pianists of note this season. Some weeks ago Mr. William H. Sherwood gave two recitals here on his way to the Pacific Coast. He wanted to see Denver on a bicycle, but the weather was uncomfortably cold. Mr. Sherwood said we might tell THE MUSICAL COURIER that he is now known as a "piano-ist" (as he is some times called), a music teacher and a bicyclist, and that when at home in Chicago he spends more time on the wheel than teaching music. He and Mrs. Sherwood are very fond of taking a spin along the boulevards and through the parks of the World's Fair City.

Next Monday night we shall be honored by a visit from the world renowned Xaver Scharwenka. We almost hold our breath in anticipation of the great treat in store on that occasion. Patience is a necessary ingredient of genius, said Beethoven, and if we cannot all be geniuses we can at least possess ourselves in patience until the genius comes.

The next attraction in a musical way is the United States Marine Band, from Washington city, which is booked for the Colosseum a week hence.

A new organization, known as the Church Choral Union, is coming to the front and is expected to be in readiness for some creditable choral work next August at the time of the Knights Templar Conclave of the United States. Particulars later.

The Denver Athletic Club is preparing to entertain itself and its friends at its regular social events with music to be provided by a band of instrumentalists and a Maennerchor. Dr. Girven, formerly of Philadelphia, is the leading spirit in this commendable movement.

There is some news among the organists. Dr. John A. Gower, of St. John's Episcopal Cathedral, is absent in Europe booming mining interests, while Mr. Stevenson is acceptably presiding over the choir and Mr. Marriott at the organ. Mr. Otto Pfefferkorn is in Boston, called there by the serious illness of his mother. Prof. George F. Brister is acting as his substitute at Trinity's famous organ. Prof. Henry Housley is at St. Mark's Episcopal Church on Sundays and at the University of Denver

throughout the week. His admirable compositions for church choir and choruses are growing in popularity, and each new one bears additional testimony to his charms as a creator of genuine and wholesome vocal music. We hear good words, too, about Mr. Vincent Morgan, who has just removed his studio to one of the new downtown business blocks. Mr. Morgan came here about three years ago, a comparative stranger, but a large experience in musical affairs in Old England, both as a director and composer, has, connected with his indomitable push, brought him to the front in Denver.

WILLIAM A. GIBSON.

Buffalo Music.

BUFFALO, N. Y., February 15, 1899.

THE Orpheus gave us as fine a concert as we have yet had. The male chorus was assisted by the Buffalo orchestra and Mrs. Ritter-Goetz. Finer and more finished singing than that done by the Orpheus at this concert we have never had. Volkman's "Ich halte ihr die Augen zu" was delightful, and Grieg's "Landerken nung" superb. This effort seems to have laid Mr. Lund out, for he has since been ill. Mrs. Goetz sang Saint-Saëns' "Samson" aria with dignity and repose—"too much repose," one paper says. Later, her three Schumann songs were followed by Mozart's "Wienlied" as encore. She did not altogether please for some reason or other—probably or other.

The orchestra played several numbers rendered familiar at the orchestra concerts. It was a fine evening for Lund, who commanded his forces like a young emperor.

The Press Club of Major Pond or somebody was in hard luck at the club's concert. Several of the artists advertised did not arrive; instead, others of inferior ability appeared, which occasioned some tall swearing among those most concerned.

Miss Torbett, Miss Pond, Mr. Thalberg and Mr. Moquist appeared, and the lad Maerz played some brilliant piano solos, minus the pedal. There is no need of this when Robinson's extension piano pedals are to be had. The boy has much talent and if he does not suffer from "big head" will make an uncommonly fine pianist.

The orchestra concert:
Overture, "Don Giovanni"..... Wolfgang Amadeus Mozart
Aria from "Il Re Pastore".....
Mrs. Corinne Moore-Lawson.

Norwegian suite..... Heinrich Hoffman
Marche Hymnus.....
Song.....

Spring Dance.....
Marche Slave..... Peter Tchaikowsky
"Waldwehen" from "Siegfried"..... Richard Wagner

Kirmes Scene, from "Charlotte Corday"..... Peter Benoit
(a) Cradle song..... Franz Ries
(b) Serenade..... Victor Herbert

Mrs. Corinne Moore-Lawson.

Danse Persane..... Ernest Guiraud
John Lund, conductor; F. W. Riesberg, accompanist.

Benoit's "Kirmes Scene" was the event of this concert, and with the soloist, Mrs. Corinne Moore-Lawson, will be remembered. The "accompanist" on the above program is merely a matter of form, for he was superfluous at this concert. Not many singers can play as can Mrs. Lawson, and not many players can sing as she does—else would accompanists be unnecessary.

Mrs. de Roode-Rice played and talked Beethoven and Bach to attentive listeners last Friday. I have not quite settled in my mind whether she plays better than she talks, or vice versa. Her rendering of the sonata, op. 31, No. 3, was serious and satisfying, and the Bach-Joseffy gavot, for left hand, very dexterously done. We should have more of these earnest, sincere music women!

Paderewski, that "study in old gold—and new greenbacks"—enthralled an immense house at Music Hall last night. Everyone was there; the "old-timers," Kaffenberger, Walthe, Denton, Adam; the younger set, Clark, Gilbert, Zulinski, Lund, Webster, with their respective wives or sweethearts, and all immensely enthusiastic over the wonderful Pole, whose triumphal musical tour of the world reads like that of a Liszt. Vienna, Paris, London, New York, to all he can say, *Veni, vidi, vici!* The result of this will be increased interest in the (Steinway) piano, a wider knowledge of music generally and a deeper appreciation of its importance in its relation to life.

So welcome, Paderewski! Of the numbers of the program the Last rhapsodie No. 2 was sensational in its effect. The golden haired young genius beatrode the technical difficulties in this work like a Colossus.

The funeral march in the Chopin sonata was most impressive, and the vast audience hushed to reverent silence. "Night winds sweeping over churchyard graves" is the way Rubinstein characterizes the rushing movement following the funeral march. Rosenthal, d'Albert, Pachmann, Paderewski—by these do we pianists swear, forever and ever, world without end. Amen!

Mr. Frank Taft, of New York, gave his organ recital, "An Evening with Wagner," at the church where your correspondent holds forth. Program:

"Battle March"..... Rienzi
Prelude..... "Lohengrin"
"Song of the Rhine Daughter"..... "Götterdämmerung"
Pilgrims' Chorus.....
Vocal solo, "Elizabeth's Prayer"..... "Tannhäuser"

Mrs. Louis Whiting Gay.

Prelude..... "Parsifal"
Wedding music ("Eisa" entering the cathedral, bridal chorus,
introduction third act)..... "Lohengrin"

Vocal solo, "Thine Eyes of Blue"..... Bohm
Mrs. Louis Whiting Gay.

"Prize Song"..... "Meistersinger"
Spinning Chorus..... "The Flying Dutchman"

Romance, "O thou beautiful evening star"..... "Tannhäuser"
"Grand March".....

The church was comfortably filled and Mr. Taft displayed brilliant powers. The wedding music provoked enthusiastic applause. Mrs. Gay's contralto voice is as beautiful as her person; she sang superbly. Your correspondent also assisted.

The Æolian Quartet gave an invitation recital on Thursday evening, which was enjoyed by a full house.

Is this enough for one dose? Yours, F. W. RIESBERG.

Gerrit Smith's Organ Recitals.—Gerrit Smith gave his 136th organ recital last Monday afternoon at the South Church, Madison avenue, corner Thirty-eighth street. Mr. Smith was assisted by Mr. Wm. C. Carl.

Seventeenth Seidl Popular Concert.

THE seventeenth Seidl Pop. took place last Sunday evening at Lenox Lyceum, and this was the program:

"Schiller March".....	Meyerbeer
Suite, "Eclairmonde".....	Massenet
Aria, "A del mio dolce Ardore".....	Gluck
Antonio Galassi.	
Capriccio Espagnol.....	Rimski-Korsakow
Ballet suite, "Pasman" (by request), new comic opera.....	Johann Strauss
Eva Waltz. Pasman Polka. Pasman Waltz. Csardas.	
Violoncello solos—	
"Serenade" (first time).....	Grumbacher
"At the Spring".....	Davidoff
Victor Herbert.	
Prelude and last scene ("The Wonder of True Love"), "The Captive" (first time).....	Herbert
In Memoriam Wagner, "Elegie" (first time).....	Geissler
Aria, "L'Etoile du Nord".....	Meyerbeer
(Flutes obligato, Messrs. Oesterle and Rietzel.)	
Clementina De Vere.	
Ballet suite, "Coppelia" (by request).....	Delibes

The new Strauss music is pretty and well scored, but not particularly original. The "Eva" waltz was the most original of these excerpts; Geissler's "Elegie" was very appropriately dedicated to the memory of Richard Wagner, for thematically and in color and treatment it recalls the dead master. The most interesting orchestral number of the evening was by far Victor Herbert's prelude and finale from his "Captive," which work it will be remembered was so successfully brought out at the last Worcester festival. Even as excerpts these two numbers are effective, and the workmanship and skill displayed are most worthy of praise. Herbert has a genuine gift of melody, and his treatment of "The Wonder of True Love" in the finale for chorus and orchestra is very broad and masterful. The jolly Celtic 'cellist was in the best of form, and played a serenade by Grumbacher and Davidoff's "At the Spring" in fine style. Anton Seidl as usual conducted forcibly. Next Sunday evening Mrs. Tavery, Scalchi, Galassi and Clodio will be the soloists.

N. E. Conservatory Matters.

WE may look with great satisfaction at the last pupils concert of the N. E. Conservatory of Music, given by its orchestral class under the conductorship of the professor of violin, Mr. E. Mahr. Whoever has the faintest idea of the immense difficulty of every description one is experiencing when trying such a task at a conservatory under ordinary circumstances where a similar thing under artistic conditions never existed will fully appreciate the great merit of Mr. Mahr in taking the trouble to get up an orchestral class. Considering the unequal forces he had to deal with, one remains certainly astonished at the result, which, viewed even with the most critical eye, must be placed among the most encouraging ones.

Thus we have to give full praise to Mr. Mahr upon the happy achievement of his efforts, and only to congratulate him for the success of last Thursday night. The individual playing of each single pupil, as well as the orchestral playing, was characterized chiefly by a big and healthy solid tone and an energetic bowing, which, so we earnestly hope and expect, will enable this youthful orchestra to venture upon some composition of higher rank and greater difficulty of execution among the classical standard works.

The B flat major symphony of Schubert, a genuine work of the "swan of song" (which, so we firmly believe, originates from Schubert's earliest epoch as a composer), was played with an astonishing finish of delivery and interpretation, full of careful mingling of light and shade (not in the rough, common meaning of the word), and the many young ladies and gentlemen forming the orchestra did full justice to themselves, giving at the same time all deserved credit to their able and indefatigable teacher and conductor, Mr. Emil Mahr. The said gentleman, for the last five years the head of the violin department of the N. E. Conservatory, studied with the great violin virtuoso Wilhelmj and later with Joachim, under whom he gradu-

ated after a course of five years at the Royal High School for Music at Berlin. He held the position of concertmaster in several prominent German orchestras, and before coming to this country filled the same position in the London orchestras of Hans Richter and Georg Henschel. Mr. Mahr has often since displayed his great ability and charm and thorough musical knowledge as soloist and chamber music player as well.

The New England Conservatory has been lucky enough besides to secure the services of such an artist as Mr. Leo Schulz, from the Boston Symphony Orchestra, a capital violoncellist and thorough musician as well.

One item at the last pupils' concert shall not be forgotten—the "Night Song" of the late Louis Maas—and which was capably performed by the stringed instruments and organ (Mr. Kelly). It proved to be a beautiful composition, full of poetic charm, fine melody and clever workmanship. This pupils' concert has been such a success that it is to be repeated in a larger hall in the city (Tremont Temple) by general request. A tiny pupil of Mr. Mahr's, Master Willie Traupe, about ten years of age, played Rode's Theme and Variations for violin, scoring an immense success and being recalled many times on the platform. No *Wunderkind*, but pure musical blood.

The other musical events in the New England Conservatory, which took place and are to take place in Sleeper Hall, Boston, were a pupils' recital last Saturday afternoon; one last Monday evening, and a Beethoven recital to-morrow evening, given by Ferruccio B. Busoni, the talented Italian composer-pianist and professor at the conservatory. Mr. Busoni will play on this occasion the two sonatas, ops. 109 and 106, and the Liszt fantasy on the "Ruins of Athens."

Musical Items.

Miss Esther Butler in Columbus.—Miss Esther Butler, the soprano, had much success at the recent Arion concert in Columbus. The Ohio "State Journal," in writing of her, says:

Miss Esther Butler, the soprano soloist of the evening, is a pupil of Mr. Courtney, of New York, and Miss La Grange, of Paris. The present is the second season of her residence in New York and the second since her return from Europe. Last evening was her first appearance in Columbus, though she has sung extensively in the West and Northwest. Her execution of the melodious aria from "Lucia" revealed a cultivated voice of pure quality and was thoroughly well done up to the closing portion, where her accompanist evidently lost his place and marred the latter third of the aria. Her work, the Gounod duet, and her subsequent group of songs, chosen with judgment and sung in refined style, resembling that of Mrs. Henschel, stamped her as an artist. Miss Butler's appearance with the Arions was not heralded, and she may be congratulated upon having won an artistic success.

A. W. Sickner in the City.—Mr. A. W. Sickner, of Wichita, Kan., is on a flying trip East with his very clever hand guide for the elimination of bad hand positions of piano pupils. It is a clever device, and has so far won many warm expressions of approval from leading pedagogic authorities.

Miss Alice Mandelick.—Miss Alice Mandelick, the talented and rising young contralto, has been singing with her usual success in a series of concerts in New York State. She has also been engaged by Mr. C. Mortimer Wiske for "Cavalleria Rusticana," to be given in concert form in Brooklyn, February 24.

Seattle, Wash.—O. E. Pettis & Co. opened handsome music rooms in their new building February 4 and gave a grand musicale, in which Adela Lucy, dramatic soprano; the Rubinstein Trio, consisting of Roscoe Warren Lucy, piano; W. Vaughan Arthur, violin, and Dr. Thoresen, cello, and Miss Pauline Pettis and others participated. Seattle is evidently determined to hold its end of national musical culture well up.

Mr. Carl's Organ Recitals.—Mr. William C. Carl, who has recently returned from his studies with Mr. Alexander Guilman, is rapidly filling his concert dates. Monday he played a brilliant program with Mr. Gerrit Smith, at the North Church; on the 5th a testimonial concert at Bloom-

field, N. J.; last evening a recital in the First Presbyterian Church, Jersey City; this evening, at the Baptist Tabernacle, a recital, and next Monday in Newark. Mr. Carl is a most welcome newcomer, who handles the king of instruments with great manual as well as pedal technic, whose registration is in the very best taste and whose phrasing is most musicianly.

Pachmann Plays in the Philharmonic.—Vladimir de Pachmann, the pianist, will be the soloist of the last Philharmonic rehearsal and concert April 8 and 9. Mr. de Pachmann will play Chopin's F minor concerto.

Thanks, Awfully.—"L'Impromptu," a new piece by Otto Floersheim, which Paderewski played at the Garden concert hall recital last week, was enthusiastically received, because of its delicacy, poetic sentiment, originality and high musical qualities.—New York "Press."

Uncle Celestin.—"Uncle Celestin" was given for the first time in this city last Monday night at the Casino. It was a howling success, and Jefferson de Angelis has the funniest part he ever had since his inimitable squeak first broke on New York ears.

Cable Clippings.

LONDON, February 13.—The Philharmonic directors have abandoned their idea of shortening their programs by the exclusion of vocal music. They would, indeed, be wise to leave the drawing up of the program altogether to Mr. Cowen, their conductor, who understands the work far better than they can pretend to do, and who, moreover, might be trusted to make a more judicious choice of novelties. In the alternative they should look to the Crystal Palace for a model. The Philharmonic concerts, however, owe their success chiefly to the splendid orchestra, and it is therefore satisfactory to learn that the band will be almost identical with that of last year.

Should the projected musical festival be held at Dublin next winter. Grieg will write a new cantata especially for the celebration and will go to Ireland to conduct it.

The illness of Clara Schumann will inevitably call to mind the sad circumstances attending the death of her husband, the composer, Robert Schumann. The distinguished lady pianist is said to be suffering from melancholia, accentuated by a continuous sound of music in her ears. This, it is hoped, is merely a temporary nervous trouble, but coming as it does upon a lady who has passed seventy-one years of age, and who has been before the public since 1828, it probably implies her final withdrawal into private life.

Nothing has, by the way, yet been decided about the revival of "Cavalleria Rusticana" or the production of the same composer's "L'Amico Fritz." A syndicate has been formed by certain wealthy gentlemen to buy both works, and, if desirable, to give performances of them. Or it is possible that the rights may be transferred for a period to Manager Lago, who, although he has wisely abandoned his winter, has announced his intention of having an early summer season. The report about a season of "Cavalleria Rusticana" in English, at the English Opera House, is an old rumor revived. Mr. D'Oyly Carte has not yet decided to what uses he will put his theatre. "L'Amico Fritz" will, however, without much doubt, be witnessed in London in the course of the present year.

The Prince of Wales, who is at present with his family at Compton Place, the Eastbourne residence of the Duke of Devonshire, will again make his public appearance directly after the official period of mourning for the Duke of Clarence is ended. He will appear first at a smoking concert of the Amateurs' Orchestral Society. It is probable that the Duke of Edinburgh will lead the violins. The Prince of Wales will not, however, attend public concerts or theatrical performances for some time to come. The Queen will renew her subscription for the royal box at the opera, but other members of the royal family will occupy the box during the spring season.

Mr. and Mrs. Henschel's Wagner concert and Sir Charles Hallé's sixth orchestral concert have been well attended, showing that the panic caused by the widespread prevalence of influenza is passing away. One curious result of the epidemic has been that the stalls at the concerts were not filled with ladies and gentlemen in conventional evening dress. The fear of contracting the disease led to the retaining of ordinary morning garments.

Miss Emma Nevada made her debut last Tuesday night in "La Sonnambula" at the Paris Opera, and scored a great success.

Sir Augustus Harris has declared his willingness to send a first-class Italian opera company to Australia next autumn if an adequate guaranty be forthcoming. Manager Musgrave is returning to Melbourne in the hope of obtaining a guaranty, the minimum of which is said to be £40,000.

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The Musical Courier.

PUBLISHED EVERY WEDNESDAY

—BY THE—

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No. 626.

NEW YORK, WEDNESDAY, FEBRUARY 17, 1892.

"AN enterprising house to house agent down town offers to sell anything from a dustpan to a piano," says the Philadelphia "Call." Isn't that Wanamaker who has been advertising pianos?

LEIPSIC, Germany, music trade paper put 70,000 as the annual output of upright and grand pianos in Germany and makes the factory of Julius Blüthner the greatest producer of pianos in that country.

THERE is absolutely no truth whatever in the following paragraph from the Buffalo "Times":

It is reported that William Steinway, the great piano manufacturer, has bought from 1,500 to 2,000 acres of land in Cheektowaga, and it is believed that he will build a large manufacturing on the property.

MR. C. S. FISCHER, senior member of the firm of J. & C. Fischer, together with Mrs. Fischer, leaves for Naples, Italy, taking the steamship Werra that leaves here on February 27. They expect to be absent several months.

FROM Columbus: "If we hadn't THE MUSICAL COURIER, the liars, stencilers and Bohemian rats in the music trade would have a walk over." A Bohemian rat in the music trade of Columbus! Impossible, Mr. Peck, impossible!

AN American quartered oak upright Steck piano in the Steck warerooms on Monday deserves particular mention, on account of the remarkable finish and the fitting of the veneers. It was artistic case work all the way through, and eminently fit in its character to carry the name of Steck.

THE Pease Piano Company is stocking its Chicago branch house with a fine assortment of Pease pianos, the first carload having been shipped on Friday and the second on Saturday. These pianos were in all variety of woods and styles, and will give Mr. MacDonald an opportunity to show as handsome a line as can be shown in Chicago.

THE Westchester "Times," in an article on trans-Harlem industries, states the following in reference to the Schubert Piano Company:

The new factory has facilities for turning out 3,000 pianos per annum and is in every respect admirably adapted for the purpose for which it was built.

The company contemplates the addition of another story to the new building in the near future.

HANS VON SCHILLER, the piano virtuoso, continues his successful recitals on the Decker Brothers piano in the West, having appeared in Cincinnati and Indianapolis before critical and select audiences and secured re-engagements—the prima facie evidence of success.

Von Schiller is equipped with some of the best criticisms, and is doing some excellent work in many Western cities.

THE line of Wissner pianos made by Otto Wissner, Brooklyn, will appeal to any wideawake dealers who will go over and see and listen to what Wissner is producing in the shape of thoroughly attractive and salable pianos. The latest scale is one of the successful, placed in the latest calendar of new piano scales, and is sure to make an impression.

WE take from a recent meeting of the Newburgh Board of Trade this portion of the proceedings:

Mr. Chambers reported that the parties who were looking for a site for piano factory have not yet located. They require about 25 acres. They have been looking at ground near Sloatsburg, but as yet have made no selection, and there is yet a chance to bring them here. "I have looked at the Benard property, but the family are now in Europe. I merely bring this before the board so that if they know of any suitable property they can have this in mind."

HOWEVER great may be the depression in New York piano circles, one will find a busy plant who visits the factories of the Brown & Simpson Piano Company at Worcester, Mass. Their newest styles of uprights have won a way into the liking of the dealers, and as year after year goes by and the substantial qualities of the Brown & Simpson piano become more manifest, it grows in popularity and prosperity, as every well made article must in the long run.

SCHEMES for making or getting money are as plentiful as schemes for salvation, the latest being a company organized in Newark which will pay all the balance that you may owe on account of the purchase of a piano, organ, bedstead, &c., when death overtakes you or you become totally disabled. For further particulars address Contract Indemnity Company, Newark. Piano dealers who sell on instalments could put all their customers in the company and pay the percentage and take chances.

THE Albany County Bank, of Albany, N. Y., has sold to Joseph P. Locky, of Leominster, Mass., the old McCammon piano factory, on Broadway and North Ferry street, Albany, four stories high and covering an area 175 feet square. Mr. Locky will employ 75 skilled men in the manufacture of piano cases. Mr. Locky has been in this business for years and supplies many piano manufacturers with cases. He is under the impression that his trade will gradually centre at Albany on account of superior facilities.

IT is surprising to see the success which the Shoninger piano is meeting with in church circles in New York—that is, the success is surprising, though it is not a surprise that there should be a success. And especially is this prosperity noteworthy in the upper section of the town, where Mr. Rosenberg's capable corps of assistants have made strenuous efforts to place the merits of the Shoninger before the home people, who are after all the real consumers of piano, and who are after all most careful in their selection of satisfactory instruments.

AN interesting condensation of the Treasury reports of exports and imports is presented in another place in this issue. From it will be seen that our importation of musical instruments for the year ending December 31, 1891, was \$511,149—over half a million—less than for the year ending December 31, 1890. The single month of December of the same two years gives a falling off of \$10,147. This condition may or may not be accounted for by the reclassification of imported articles under the McKinley law.

The more important series of facts are those connected with our exports, which give a falling off of 628 organs for the single month and only 790 for the year, showing that the principal dullness was ex-

hibited in December, with a decrease of valuation for that month of \$36,418, the entire year showing a decrease of \$69,677.

In the exports of pianos there was an increase of 46 for December and 116 for the year, with a decrease of \$9 in value for the month, showing the exportation of cheaper goods for that time. The increase in valuation for the year was \$221,004. The total exports for the month of December, 1891, were short \$40,283, while for the year they were short \$69,003.

HERE is something from last Saturday's "Sport," page 19, written by Clambake Harry. This paragraph establishes him as one of the foremost exponents of the new expansive theory of the English language. The relations of cause and effect no longer disturb Clambake. Everything goes—from a masculine plural to a singular female:

"For a number of years there has been certain individuals connected with trade journals who have tried to terrorize the members of the trade into paying them tribute, and whose so-called journals have simply served as vehicles for their nefarious schemes."

AN Italian—Cristofori was his name—invented the piano, and yet there are a few pianos only made in Italy, the bulk of the instruments used in that land coming from Germany and France. The Italians are not piano playing people; they favor the stringed instruments of the violin school and the hybrid mandoline—bandoline being used exclusively by the little Germans. The Spaniards use the mandoline and guitar and a small number of pianos are sold in Spain. The largest piano factory in Spain is located in Barcelona, and they make pianos with German bird cage actions, turning out about three to four a week.

These Latin people are not great customers for piano producers and reed organs are hardly known among them. The field is a fertile one for some enterprising firms in Germany or France, for these people cannot afford to pay the prices charged for American pianos which are out of competition. But there is a chance there for the American reed organ.

FOR several weeks no comment upon business in New York city has been made in these columns. It becomes now necessary, if only for a matter of record, to state that a number of factories are closed down entirely, many are working on short time and business, both wholesale and retail, is far below normal. It were idle to speculate and theorize upon why this is so, but the condition confronts us.

It is not good to have to write these things, but no weekly chronicle of the trade can avoid putting down that the trade in New York city is duller, thus far in February, than in many, many years. It is some sort of solace to each maker to know that the stagnation does not apply to him alone.

A gentleman well known to the trade at large said to a representative of THE MUSICAL COURIER only last week: "It's little use to come up to my office. You're almost sure to find me away. I've been working and working and can't make things better, so I just run down and open the morning mail and go back for an hour in the afternoon. The mean time I spend away from the factory visiting other members of the trade and finding them no better off than I."

"When will the change come?"

"Well, I haven't been able to discover anyone who can tell. I've given up making predictions and am waiting for something to turn up."

About every piano factory in New York is visited each week by some member of THE MUSICAL COURIER staff and at a general talk upon the depression held in this office last week it was agreed that never save in the dullest summer season have so many men been seen applying for work as during the present month.

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The Piano Manufacturers' Association

AND
THE MUSICAL COURIER.

PIANO making circles in this city were full of rumors on Wednesday, and ever since the February meeting of the Piano Manufacturers' Association, on Tuesday evening, in reference to the association and its action in the case of THE MUSICAL COURIER, against which complaints had been brought by the association members, Behr Brothers & Co. and Hardman, Peck & Co.

We have been seeking for the official report covering the action of the association, but have been unable to secure any official information of any kind touching upon it.

The secretary of the association, Mr. Nahum Stetson, stated that he had to report as follows:

I. That the association at its meeting on Tuesday, February 9, decided to give the sale of the standard fork to Messrs. Alfred Dolge and Richard Ranft, with certain restrictions; and

II. That the association had decided to pass resolutions, or had passed resolutions, notifying the world's fair directory that it was the sense of the Piano Manufacturers' Association that no awards for pianos should be given at the exposition.

That was all the secretary would give to this paper and he gave no other information to any other paper. Mr. Wheelock, the president, was called upon, and he refused to give the paper any official information. Desperately determined to ascertain something of the association's action regarding THE MUSICAL COURIER, the following letter was sent:

[Copy.]

FEBRUARY 13, 1902.

Mr. Nahum Stetson, Secretary Piano Manufacturers' Association, City:

DEAR SIR—Having heard rumors and seen printed statements in music trade papers to the effect that your association had taken action in some shape or other against THE MUSICAL COURIER, I should like to ask you officially to be kind enough to send me for publication or otherwise information in connection with this action of the association.

I called on Mr. William E. Wheelock, the president of the association, this morning, to ascertain from him the necessary information on this subject, and he stated that he had no official information to impart.

Hoping that you will comply with my request and give to THE MUSICAL COURIER such official report as has been given to other papers by you,

I remain

Yours respectfully,

MARC A. BLUMENBERG,

President MUSICAL COURIER Company.

Mr. Stetson's reply was again an oral one, "Nothing to report" being his words.

In view of this we have no official information to publish on the action of the Piano Manufacturers' Association in its February meeting, outside of the above two items on tuning forks and the awards. Whatever the association may have done (and as an association it has a vested right to pass any kinds or numbers of secret resolutions) THE MUSICAL COURIER, even if it were willing to do so, cannot accommodate itself to the requests of the association, as it has not been informed by the association what its pleasures may be.

The Rumors.

There is no doubt, judging from all the stray information gathered, that the association had its liveliest meeting on that particular Tuesday evening or afternoon. Mr. Henry Behr wanted the association to decide to remove all its advertising from THE MUSICAL COURIER—so at least we learn. We also learn that the association absolutely refused to do so or interfere with the paper.

In this practical outcome of the debate this paper could find a vindication of its course, for all that THE

MUSICAL COURIER has ever claimed was its independence, and that independence, had the association followed Mr. Behr's (and we learn also, Mr. Peck's) plan, would have compelled the paper to continue in its course free from all outside influence, even with the prospective loss of all the advertising concentrated in the association.

We contend that if THE MUSICAL COURIER would have been placed in the disagreeable attitude of antagonizing censorship on the part of the association, and had then succumbed, its value as a trade paper would from that very instant have vanished.

But the native good sense of the members prevented such an unhappy state of affairs. The association, we learn, passed some kind of resolutions not intended for publication—merely meant to convey the consolation of sympathy to Messrs. Behr Brothers & Co. and Messrs. Hardman, Peck & Co., and embodied in the same the sentiment that each and every member could do as he always could, and that is as he pleased.

All of those members in the association who advertise in this paper do so because they please so to do, not because any association or institution may make it incumbent upon them to do so. Those members of the association who never advertise in this paper are reported to have had the delicacy of abstaining from the casting of a vote on the subject.

A Surprise.

It was therefore a source of considerable surprise to find that Messrs. Behr Brothers & Co. had made public use of the results of the meeting by urging in one of the trade papers that the association had passed resolutions that were a "complete answer to the unjust criticism of their grand."

It will naturally become incumbent upon the association either to revoke their action in this particular matter of the Behrs or allow the logical outcome to ensue, that is, enable Messrs. Behr Brothers & Co. to continue to use the association as a vehicle of advertising, as they have already done in this case.

If THE MUSICAL COURIER maintains, as it does, that Behr Brothers & Co.'s grand piano used at the Philharmonic concert by Scharwenka was a poor toned piano and not adapted for that kind of work, and the association permits Behr Brothers & Co. to state what they are reported to have said in a Saturday trade paper, viz., that the criticism is "unjust," then the association virtually indorses a bad grand piano.

Can the association do that? We quoted the other day the severe comments of the New York "Sun" on the same piano. In speaking of Scharwenka's playing at Cincinnati the "Volksblatt" of February 8 says:

The piano had a nice metallic sound, but did not retain its tone (*Stimmung*) after the first number, which materially marred the pleasure of the concert.

These papers, together with the "Evening Post," are authorities to some extent; but we doubt if all the truth they can print on this subject has as much weight as the public interpretation given by Behr Brothers & Co. (in the shape of an indirect indorsement) to the private action of the association. And Behr Brothers & Co. are not to be blamed in the least. They have as much right to interpret as they please any private action or resolution as they have to impugn the motives of a trade editor.

If the association has permitted Behr Brothers & Co. to use its machinery to malign the motives of the criticism on their grand piano published in this paper, the association must grant to Behr Brothers & Co. the same privilege in judging the motives of the association in passing a resolution referring to Behr Brothers & Co.

It is all a question of motive, anyhow; the one thing is to discover what the motive is. What motives had Mr. Behr or Mr. Peck in bringing these matters before the association? Both of these gentlemen impugned the motives that actuated THE MUSICAL COURIER in their cases. What is the matter with now investigating their motives?

One of Mr. Behr's motives must have been to place the association in the position of indorsing his grand. If the Saturday interview is correct, he has already done so.

Mr. Peck in the same trade paper of Saturday gets his little advertising scheme in also. He again asserts his rights to advertise the royal crests, and

denounces the trade press for questioning him for doing so.

The Stencil.

Moreover, association or no association, resolution or no resolution, Mr. Peck is in the stencil business and thereby places himself in direct contact with the anti-stencil policy of this paper. There is not a member of the association who believes for a moment that THE MUSICAL COURIER would abandon its stencil fight to accommodate the association or any member of it; of course not. We might as well put out a red flag and offer the paper for sale, or worse still, stick out a white flag and surrender to please Mr. Peck.

What is the situation now? This paper has succeeded in making the stencil so odious that nearly all the former great stencilers are out of that kind of business, although before THE MUSICAL COURIER began the agitation some of these very firms considered stenciling perfectly legitimate. Take the case of the Kimball Company. Not a stencil piano is sold by that company to-day, every Hale piano purchased being sold as Hale. This paper has virtually driven the stencil out of Fourteenth street, and yet, with the Fifth avenue trade and the Fourteenth street trade purged and purified of this evil, Mr. Peck comes along with his stencil scheme, impudently flaunting the \$100 piano on Fifth avenue under a false name and harboring the false notion that the Piano Manufacturers' Association will aid and abet him by withdrawing its advertising in this paper to push his stencil scheme through successfully.

We doubt if even Horace Waters & Co. would go to work and sell stencil Swick pianos to-day. They at least put "Waters" on their stencil pianos if they do stencil at all. Mr. Peck would not put his name on that \$100 box and thereby give paternity to the bastard piano. Oh, no, he sells it under one or more of the various "trade marks" Swick offers in his circular letters. Mr. Peck introduces that kind of business on Fifth avenue and flaunts the transaction before the association, representing this paper as corrupt in exposing the situation. Could he expect any practical support? Nonsense.

As to the results of stenciling or selling stencil pianos in the wareroom of Hardman, Peck & Co. there can be no question. A salesman who finds that his customer would prefer to give \$200 for a Swick box to \$300 for a Hardman will gradually talk the purchaser into the stencil piano and make sure of the \$100 profit, even if he is compelled to allow the impression to prevail that the \$200 piano is virtually as good as the other. A salesman who would let \$100 profit go for reasons of delicacy in such a case would be dismissed by Mr. Peck. He, like other good business men, pays his men for what they are worth to him.

Now that Mr. Peck has secured the business of E. G. Harrington & Co., it would be well to pay particular attention to the names on the pianos shipped from that factory, and we give Mr. Peck fair notice that it will be the solemn duty of this paper to rank him in the list of stencilers, if under his management any stencils emanate from the Harrington factory. The foundation of this paper is the stencil war, and this foundation is not to be weakened by Mr. Peck or any association.

We all might as well have a fair understanding on this subject. Mr. Peck or any other stenciler in the association will get just the same treatment in these columns that has been accorded to aggressive stencilers in the past. The association, if reports of its last meeting can be trusted, came very near indorsing Mr. Peck's stencil scheme. It will not do to fool with this subject; it is dangerous, and for the association fatal.

The Outcome.

As it appears now, Messrs. Hardman, Peck & Co. will continue to advertise with the royal crests and Mr. Peck will continue handling stencil pianos. That will be his interpretation of the action of the association practically expressed.

Messrs. Behr Brothers & Co. will follow the same kind of logical reasoning and claim that their grand has been indorsed (let us say indirectly) by the association, as they foreshadow it in the Saturday trade paper. It must not be forgotten that Behr Brothers & Co. have been advertising an oral statement as a testimonial and their course has never been condemned. Von Bülow never gave Behr Brothers & Co. a written testimonial, and yet they advertise a

COGENT COMMERCIAL COMMENTS.

TO Mr. B. H. Janssen, of the Mathushek & Son Piano Company, THE MUSICAL COURIER is indebted for the appended terse report of the dullness of trade in general and the prosperity of the Mathushek & Son piano in particular:

Business through the northern part of the State (New York) is extensively quiet, with the prospects of improvement not so prominently outlined as are the signs of a continued lull. Have been to

KINGSTON, N. Y., where, owing to the bank failure, all trade is at a standstill, and most of all the music trade.

ALBANY reports fair trade, but only fair. However, the Legislative session is on and so is Senator D. B. Hill, and there is some little activity, but nothing to sing hosannas over. Albany is naturally a quiet place, only emerging from its lethargy when the law making and breaking element arrives.

TROY.—Business very quiet, and has been so. As one dealer remarked, "We have our Ups and Downs, but Downs kinder drove the most of the way."

UTICA is sound asleep as far as our trade is concerned. All her piano movers have turned expressmen, and now take baggage to the hotels at the rate of 10 cents a piece.

SYRACUSE is taking stock; but here business has been fair, the bulk of it being done by Leiter Brothers and Chase & Smith. However, no extra salesmen were engaged, and none of the factories had to work overtime to supply the Syracuse trade.

ROCHESTER.—None of the dealers here complain, and nearly all report business fair, with big holiday trade. Messrs. J. W. Martin & Brothers will make many improvements in their store, and intend adding other branches. They are now selling only pianos.

BUFFALO.—Here, as the watchman cries, "All is well." This city promises to be a jim dandy in the near future, and more "push" and "get there" qualities are noticeable in this town than in any other outside of New York and Chicago. All the dealers report fair trade and general satisfaction.

CLEVELAND.—Here trade is quite lively, and I believe the accounts I heard of sales true. B. Dreher's Sons report big business in fact, as do Wamelink and Hallet & Davis. The last named house will move into new quarters in the Arcade.

TOLEDO.—Trade is very quiet in this very quiet place, the only house I find doing much business being J. W. Greene & Co., who reports business good.

On the whole trade is very, very quiet and promises to remain so for some time.

I have had a very fine trip thus far, and it looks good all the way through. We're right in it.

SOHMER IN THE NORTHWEST.

THE latest piano "move," as these deals are now called, is in the direction of the Northwest—in Minneapolis, where the firm of Haines, Foster & Waldo have just shown their appreciation of the merits of the Sohmer piano by arranging with Sohmer & Co. for their territory, making the Sohmer their leading piano. The first shipment of Sohmer uprights and grands to the new house goes to-day and the Sohmer, one of the very best known of the leading pianos in the Northwest, will henceforth be pushed with vigor and under an intelligent business management in that section.

There are a number of other important Sohmer "moves" on the board, which when consummated will vindicate the current high opinion in which these pianos are held.

TUNERS' GUILD.

NORTH ADAMS, February 1, 1892.

Editors Musical Courier:

I NOTE the movement in favor of a tuners' guild. I am surprised that the legitimate tuners of this country should have been so apathetic, and I can't comprehend that the manufacturers should take so little interest in the matter. Good pianos are very often depreciated through lack of good workmanship on the part of the tuner, and no man should be recognized as a tuner unless he passes an examination by some competent authority or at least has a certificate from some eminent firm. Anyway it is high time something was done to place the vocation of tuning on a higher footing, and I shall be pleased to co-operate with those who are taking the initiative.

I have been highly interested in the articles on pitch and "equal temperament." I think the tables and scales of vibrations are the most instructive ever published. Of course Hansing's were very incorrect and probably hastily

compiled, but his critics were little better; there can, however, be no doubt as to Dr. Koenig's calculations being the most perfect probably ever made.

I have given this subject considerable study for over 20 years, and have calculated scales for a variety of pitches. I don't know but I may publish my work in a form to be thoroughly practical and useful to learners of tuning.

There seems to me room for something of this kind, as it is rare to meet with a tuner who knows anything of the fundamental principles of the art. Moreover, I think the time is coming when manufacturers will require their tuners to be somewhat proficient in this respect.

Please treat this letter as private except the few words on tuners' guild which are entirely at your disposal.

A TUNER.

OUR PIANOS

IN CANADA.

THE MUSICAL COURIER has succeeded in obtaining the official figures of the custom houses of Canada showing the exact number of American pianos shipped into Canada for sale during fifteen months preceding December 31, 1891. There were no squares exported into Canada.

UPRIGHTS.			
Quarter Ending—	No.	Value.	
December 31, 1890.....	50	\$13,463	
March 31, 1891.....	20	4,885	
June 30, 1891.....	46	10,447	
September 30, 1891.....	29	8,280	
December 31, 1891.....	57	15,503	
Totals.....	202	\$52,578	
GRANDS.			
December 30, 1890.....	4	1,746	
March 31, 1891.....	2	1,046	
June 30, 1891.....	1	429	
September 30, 1891.....	9	4,071	
December 31, 1891.....	14	6,662	
Totals.....	30	\$13,954	
PARTS OF PIANOS.			
December 30, 1890.....	17,355		
March 31, 1891.....	20,341		
June 30, 1891.....	19,190		
September 30, 1891.....	16,215		
December 31, 1891.....	18,582		
Total.....		\$91,683	

John Staib.

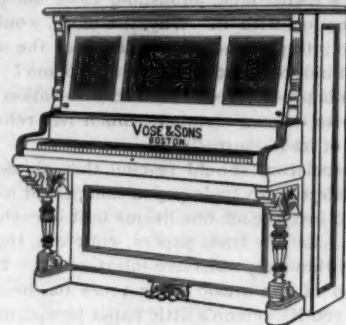
ON January 28 Mr. John Staib, president of the Staib Piano Action Company, and himself a practical man in his line, died in Jersey City at the age of 66. Mr. Staib had been for many years connected with the piano business, always in the department of actions, and was the founder of the company bearing his name. There will be no disturbance in the workings of that institution, the management being in the hands of Mr. Albert Staib, a son of the deceased.

Albion P. Higgins.

ALBION P. HIGGINS died February 9 at his home, No. 183 Lafayette avenue, Brooklyn, after a short illness. He was born in Thorndike, Me., on October 13, 1821. He was educated in the common schools, and himself taught for some time. He was in business in Rockland, Me., and afterward moved to New York, where he became a member of the piano firm of Thomas S. Berry & Co. He was also connected with the Weber estate as one of its trustees at one time, and with Mr. Freeborn G. Smith, of Bradbury fame, in the piano business. Mr. Higgins was active in Republican politics and in 1873 was a member of Assembly. He served two terms. He was one of the founders and long an officer of the Lafayette Avenue Presbyterian Church. His wife and one son survive him. The funeral took place on Wednesday.

In Town.

Edward McCammon.....	Oneonta, N. Y.
Frederick Steinert.....	Cincinnati.
Thos. T. Scanlan.....	Boston.
Robert S. Gourlay.....	Toronto.
E. S. Conway, }.....	W. W. Kimball Company.
A. A. Fisher, }	
Otto Sutro.....	Baltimore.
Manly B. Ramos.....	Richmond, Va.
C. C. Curtiss.....	Chicago.
A. M. Wright.....	Chicago.
F. A. Leland.....	Worcester.
M. Steinert.....	New Haven, Conn.
A. M. Bronson.....	Susquehanna, Pa.



VOSE STYLE 17.

Latest from Chicago.

CHICAGO, February 13, 1892.

THE meeting of the Music Trade Association took place, as announced, at the Grand Pacific Hotel this evening and was presided over by Mr. L. M. Camp, who, by the way, makes a most excellent chairman. It must be understood that up to this meeting there never has been any regular organization, and therefore Mr. Camp was president and Mr. Gregory secretary simply of each meeting as they occurred by courtesy of those present at each separate meeting. After a pleasant dinner in one of the private dining rooms, which lasted for two hours, the members and guests, some fifty in all, adjourned to a much larger room and immediately came to order. The minutes of the last meeting were read and adopted. These minutes contained the constitution and by-laws, and therefore by their adoption and by the signing of the constitution by those present who were eligible to membership the society may be said to be fairly launched and the "Chicago Music Trade Association" to be a regularly organized society.

The election of officers was the first thing to be considered, and, without opposition, Mr. E. S. Conway was chosen president, Mr. P. J. Healy first vice-president, Mr. George K. Barnes second vice-president, Mr. C. H. McDonald secretary and Mr. E. H. Story treasurer. In the absence of Mr. Conway it was proposed that Mr. Camp should continue to preside at the meeting and Mr. Gregory should continue to act as secretary. As was announced, the subjects for discussion were "Commissions and Credits," and upon a call being made for a report from the committee on commissions Mr. E. V. Church, the chairman, arose and announced in substance that commissions were an evil and that it was the sense of the committee that no commissions should be paid by any house to anybody on any sales made in Cook County, and proposing an agreement between the members of the association to that effect, any member offending to be mulcted in the sum of \$1,000 for each offense, this fine to be divided between the other parties to the agreement. As may well be thought such a sweeping suggestion was a bombshell, and each one present looked at his neighbor in blank and speechless astonishment, and the guests (that is some of them) smiled.

The chair called for remarks, but not a word was spoken, until finally Mr. Camp (the chair) arose and said in substance that they who were present needn't fear—he would undertake, by the aid of two other houses in the city, to fully carry out such a program as was proposed and make it win. Then others arose, and finally Mr. Healy gave his ideas, which were to the effect that while he thought some such agreement might be and should be adopted he thought there was no necessity for those signing an agreement to enter into any penal bond to compel them to live up to it. However, the report was simply handed over to a committee of five to reconsider and see if every point could not be touched upon and some agreement drawn up which would be thoroughly acceptable to each member of the association.

It is a hard task, and, in the language of Mr. Ernst Knabe, who was an honored guest, if the committee succeed in making an agreement which can be put into practical operation, and the members of the Chicago trade succeed in satisfactorily settling this vexed question, they will all deserve the thanks of the music trade of the whole country. And so the matter of commissions still remains a thorn and a snare to our Chicago trade association, but they have begun the discussion in good earnest, and the country may certainly look to Chicago for a trial of some method of relieving the business of what may certainly be considered the most perplexing and unsatisfactory feature of it.

The report of the committee on credits was called for, but upon request of Mr. J. P. Byrne, the chairman, the reading of this report was deferred until the next meeting.

Mr. Camp then arose and surprised the meeting by announcing that his term as director of the world's fair had nearly expired and that if the music trade desired a representative member it was time to act. He preferred that someone else should be favored with the honor of nomination, as his own time was so occupied that he felt that he could hardly do justice to the position. He then paid a glowing tribute to those fellow directors who were so unselfishly working for the glory and honor of Chicago and for the success of the world's fair. He didn't believe a more intelligent or more painstaking body of men could be found in this or any other country, and gave an idea of the amount of time each director was obliged to devote to the work, and incidentally the amount of money that each committee had under its control.

Mr. Camp spoke so enthusiastically on the subject that it is certainly a pity I am no shorthand reporter to give his exact language. Upon the conclusion of Mr. Camp's remarks Mr. Healy announced that it was very doubtful if enough proxies could be obtained to elect a member; that it was almost a certainty that some of the influence that was available at the last election was not to be obtained for the present election, and Mr. Camp concurred in this position. However, the gist of this part of the proceedings was that Mr. Camp was persuaded, by a short speech of Mr. Henry Reed, who urged the familiarity that Mr. Camp had acquired in the work, to accept the nomination again, and a committee of five, consisting of Messrs. Potter, Healy, Cable, Conway and Gibbs, was appointed to obtain proxies to secure the election of the association's candidates.

Among the out of town guests, in addition to Mr. Ernst Knabe, who has already been mentioned, were Mr. W. B. Sparkman, Mr. L. W. Cooke, Mr. W. N. McIntyre and Mr. W. H. Poole.

There were some 30 concerns in this city who did not have representatives at this meeting, among them such large and important houses as the Kimball Company, the Chicago Cottage Organ Company and Chickering-Chase Brothers Company, but these may be all relied on when any matter of importance requires support, either moral or financial.

The annual meeting was set for the second Saturday in February in each year.

After adjournment the members and guests lingered for a short time at the invitation of the chairman for social enjoyment, and it was 11:30 when the last one left the hall, a six hours' session.

NOT CONSOLING TO MANUFACTURERS WHO CONSIGN GOODS TO TEXAS DEALERS.

THE Texas Court of Appeals, in the recent case of Bensinger Cash Register Company, v. J. F. Cain, rendered a decision, the following report of which is the substance:

"When vendor lien notes are given by the purchaser of personal property and these notes are hypothecated, transferred or sold, the original owner in whose favor they were drawn loses claimants' rights against regaining possession of the property for which these notes were given, even if the notes are retransferred to him." This latter seems to give title to the buyer of the property whether he has paid anything on it or not. The consignment manufacturers will feel pretty blue when they know this. Now when the notes of buyers of pianos, made out in favor of consignment dealers, are hypothecated or sold to manufacturers, and the drawer defaults on them, it is presumed the manufacturer will send them back to the dealer for collection or foreclosure. Under the decision rendered the dealer has lost claimants' rights, so far as regaining possession of the instrument is concerned, and must depend on collecting the amount due on the piano in some other way.

In all such cases the purchaser of the instrument can sell or transfer it to anybody he chooses and give a perfect title to it. When the buyers of pianos and organs, who perhaps had only a few chickens, geese or a billy goat to give as first payment and notes for the balance, know this, many will no doubt assert their rights under this decision and take their own time to pay for the instrument, if they pay at all.

On this subject we hear from Texas as follows:

Manufacturers who consign goods to irresponsible and moneyless sewing machine tramps have raised up an army of men so ignorant and mendacious that the former honorable business of selling pianos stinks in the nostrils of decent people. Any business man to see the piles of notes given by the bulk of people to whom these men sell would stare with wonder that any institution calling itself a bank would litter up its safe with such "collateral." John x Smith, his mark, William x Jones, his mark, is the way the majority of them read, and now that many such buyers have title as above the Lord help the manufacturer who wishes to recover.

Something About Crawford.

SOME days since the "Commercial-Gazette" gave the news of the transfer of the agency of the Steinway pianos and other business of M. Steinert & Sons to what was once known as the firm of Smith & Nixon. But henceforth a new name will adorn the sign that will soon be put above the doors of the building now occupied by the Golden Eagle Clothing House at 76 and 78 West Fourth street. The firm will be known as Crawford & Ebersole. The head of the firm, Mr. Henry W. Crawford, is a practical piano man, and a hustler from head to foot. He has been a long time in the business, and was the life of the latter days of the Smith & Nixon rule. He is a brother of Dr. Crawford, the Consul General for the Government to St. Petersburg. Mr. Ebersole, since his advent in the piano trade, has established a decided reputation for progressive

and aggressive action. It is understood that the Steinerts retire from business in the three States, Ohio, Kentucky and Indiana, and all the agencies of the Steinways in the territory mentioned pass to the new firm.—Cincinnati "Commercial-Gazette."

Boston Notes.

MR. FREDERICK STEINERT, late of Cincinnati, is in Boston on a short visit to his brother, Mr. Alexander Steinert.

Mr. Leander Soule, of Taunton, has spent considerable time along Piano Row the past week, and judging from the sunny smile which has adorned his classic features it has been productive of very satisfactory results.

Mr. F. A. Leland, of Worcester, was in Boston Thursday. Mr. Proddon, of the Estey Piano Company, New York, and Mr. Hawley, of the Estey Company, Brattleboro, were in town.

Mr. E. J. Flinn, manager of the New England Piano Company's warerooms, claims a steadily increasing business since the holidays. Possibly the genial manager's personality has somewhat to do with this state of affairs.

Mr. A. L. Ebbels, Eastern representative of "Presto," made the Boston office of THE MUSICAL COURIER a call on Wednesday. Mr. Ebbels spoke in an encouraging way regarding the outlook for the trade in general through the country.

Advices received the past week from Mr. E. S. Mason, (now in California), president of the Mason & Hamlin Company, state that he is rapidly recovering his health and will return to Boston in April.

Karl Fink was here this week.

The Trade.

—Thomas Hayden has opened a music store at Amesbury, Mass.

—The Rockford, Ill., piano factory recently started has just turned out its first piano.

—Geo. W. Jackson, the Helena piano and organ dealer, is about to open a branch house at Billings.

—Messrs. Wm. Knabe & Co. sent \$100 last Friday to City Marshall Fry, of Baltimore, to be given to the poor.

—Execution to the amount of \$14,000 has been issued against the Wendell Music Company, of Albany, N. Y.

—Harry M. Hoyt, of Rochester, N. Y., claims to have invented a new process for the manufacture of violin rosin.

—Smith & Withee, of Augusta, Me., are among the new Eastern agents of the W. W. Kimball Company, of Chicago.

—C. L. Shuster & Co., the new piano, organ and music firm at Holyoke, are said to be "awakening" the natives.

—A. L. Ebbels, Eastern representative of Chicago "Presto," leaves for the South and West, to be gone six to eight weeks.

—The residence of Chas. W. Wellman, the Defiance, Ohio, piano and organ man, was recently damaged by fire. Insured.

—L. H. Battalia & Co., piano repairers, dealers and tuners, Rochester, N. Y., have removed to new quarters, 81 East Main street.

—The Boston (Pa.) "Sentinel" of February 12 gives to Mr. Horace Lehr, of that place, a long and important biographical and business sketch.

—Geo. E. Mills, Ed. L. Lennox and Wm. A. Zumpfe have opened a new piano wareroom at 83 Massachusetts avenue, Indianapolis. They will carry a full line of Kimball goods.

—Anderson Brothers, Chicago, has incorporated to manufacture musical instruments; capital stock, \$1,500; incorporators, Carl W. Anderson, Joseph Anderson and Algot Rydell.

—It is reported that the old piano manufacturing firm of Hatterly Brothers, of Trenton, hardly known to the trade, is to remove its business to Minneapolis, where it is proposed to enlarge it.

—Dr. J. W. Palmer remembers how pedestrians in the streets of San Francisco used to get mired in "the days of '40," and relates with gusto that a piano was actually dumped into a street slough once to enable teams to drive across.—The "World."

—This notice has been issued: Mr. E. Stanley, of St. Marys, Ohio, is the duly authorized agent for the Everett Piano Company, of Boston. Any piano of this make bought in the St. Marys territory from any other dealer

is procured in an underhand manner and must be sold without the warrant which accompanies pianos sold by our duly authorized agent.

—I. A. Glaser, for a number of years past with F. J. Schwankovsky & Co., of Detroit, has taken a place with F. J. Marvin, in the same city.

—Prof. J. J. La Valley will immediately return to Dexter and open his music store, putting in a new stock. The oak box organ is a specialty, something new he has for you. He is coming to do business and will have attractive bargains for you. He always carries the best and his prices are the lowest. Early next week he will be here ready for work and play.—Dexter (Me.) "Sentinel."

—Kirk, Johnson & Co. in a few weeks will move their piano and music store two blocks above into the large building vacated by Christian Sanders at 1214 Atlantic avenue. This enterprising firm has just passed its most successful year of business in musical instruments. To display the large stock of pianos and organs which they carry in stock they needed a larger store.—Atlantic City "Democrat."

—Matthew Obmann, a prosperous varnish maker, residing in Pomeroy street, Long Island City, was arraigned before Judge Garretson to day charged with threatening to cut his wife's throat. Mrs. Obmann was in court and told the judge that her husband was undoubtedly insane. "He is constantly in fear of the union men; he thinks they are going to kill him." Obmann, who is a union man himself, has worked for the past 30 years at the Steinway piano works, and during that time never lost a day. He was sent to the Middletown Insane Asylum.

—Mrs. Parker Spofford, of Bucksport, has a musical instrument the duplicate of which it would be impossible to find. It was made by her father over 60 years ago from the woods which he cut in the forests of Illinois. It is a cello of very heavy, clear tone. The sides, which are of one piece of wood, are of rock maple, as are also the back and head. The top looks very much like spruce and the bridge is of black walnut. Mrs. Spofford, of course, values it very highly both for the maker and for its quality of workmanship and tone.—Ellsworth (Me.) "American."

—Mr. Conn, the noted horn manufacturer of Elkhart, has introduced the profit sharing system in his large horn factory. It has been in operation one year, and at the end of the first year the employees gave Mr. Conn a fine reception. He distributed \$8,610 among 91 men and a board of managers. He places the men in three classes. Length of service and good conduct determine the standing of the men. The lowest any one man got was \$40, and the highest was \$100. Mr. Conn says that the net earnings of the factory the past year were over \$17,000 in excess of the year before, and that it was entirely due to the increased efficiency of the men, resulting from individual interest in the concern.—Indianapolis "News."

—The new music store to be conducted by Messrs. Carleton & Dinsmore is now an assured thing. Mr. Dinsmore received papers yesterday closing arrangements with M. H. Andrews & Co., of Bangor, by which the new company will have access to the largest and finest stock of pianos, organs and general musical goods in the State. The new stock will be put into the store now occupied by Mr. Carleton and will be ready for inspection in two or three weeks. Besides pianos and organs a full line of musical goods of the finest quality will be put on sale, and no instrument upon which music can be made will be found wanting. The members of the new firm need no introduction. Mr. Dinsmore is one of the best musicians of the State and knows a good thing when he sees it, while Mr. Carleton is one of the prominent and hustling business men of the city.—Waterville, Me., locals.

WANTED—An experienced man to take charge of a general music store. Good salary to the right man; none but hustlers need apply. Address L. L. Pianos, care MUSICAL COURIER.

A CHANCE.—A prominent piano and organ manufacturing company desires office room up town near the piano centre of this city. Will give the city agency and supply a full stock of organ and pianos in lieu of rent. An excellent opportunity for any dealer having more room than he requires. Address "Pon," care of this paper.

A PIANO SALESMAN of experience is open for an engagement to represent on the road a piano manufacturer. Address "Confidential A," MUSICAL COURIER.

WANTED—By a piano concern here in the East, a first-class hustler for the road to sell pianos and organs. Good price to the right man. Address "Hustler," care of this paper.

WANTED—A large Western concern intending to manufacture pianos desires to correspond with parties having a plant in running order, with the idea of purchasing scale, patterns, patents, &c. Must be a piano of medium grade. The name is not required. Address "Western," care of THE MUSICAL COURIER.

PRICE—Wanted the price of 50 to 100 square pianos of good makes, no less than 7 octaves, factory repaired or in good condition. Price will secure cash payment. Include boxing and shipping, as they are intended for shipment. Address "Square," care of this paper.

WANTED—A good, reliable man, who has had twelve years' experience in the piano and organ business as salesman and tuner, would like a situation with some good house in the West. Can furnish reference if required. Address "A.," care of MUSICAL COURIER.

WANTED—Somebody who understands how to collect instalment accounts without making every customer an enemy of the house. Address "Collector," care this office.

McCAMMON PIANO CO.,

(ESTABLISHED 1838.)

MANUFACTURERS OF

UPRIGHT & GRAND PIANOS,

ONEONTA, N. Y. (Formerly Albany, N. Y.)

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IN MADE BY THE

GRAND RAPIDS PIANO CASE CO.

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WE SOLICIT CORRESPONDENCE.

S. D. GOODWIN

(Successor to H. J. GOODWIN)

Manufacturer of

PIANO SOUNDING BOARD LUMBER,

First Quality Cherry and Maple Veneers.

COLTON, St. Lawrence Co., N. Y.

A. M. ROBERTSON, Manager.

F. MUEHLFELD & CO.,

• Piano Manufacturers, •

462 East 136th Street,

NEW YORK.

E. D. SEABURY,

COVERER OF

Piano Hammers,

362 SECOND AVE., NEW YORK.

N. B.—Moldings, including boring and
wiring, furnished if desired.

BOOSEY & CO.'S
Brass Instruments

WITH

Patent Compensating Pistons,

ARE THE ONLY

PERFECT BRASS VALVE INSTRUMENTS
IN THE WORLD.

W. A. POND & CO., Agents,
25 Union Square, New York.

Catalogue on Application.

GOLDSMITH'S SCHEME.

No Money in the Stencil, After All.

THIS case is of particular value to the commercial public, as it involves a contract with a fraudulent clause at the bottom, done with the intention of swindling the purchaser.

J. G. Goldsmith, styling himself the "Goldsmith Piano and Organ Manufacturing Company," by fraudulent misrepresentations recently disposed of what was called his business, located at 58, 60 and 62 Broadway, New York city (from which point he was constantly mailing his stencil circulars), to H. J. Bridger for the sum of \$3,000.

Goldsmith stated to Bridger that he kept no books of the business, but as to his responsibility referred him to President Cheney, president of the Garfield Bank; President Brewer, of the Washington Life Insurance Company; President Wilson, of the Board of Health of New York city; City Chamberlain Crane and others, as can be found in the evidence, but without the consent of all the parties.

Goldsmith inserted a clause at the bottom of the contract of sale which was a fraud on the face of it, which he well knew, and was done with the intention of deceiving the purchaser, but on the discovery of this fraud by the purchaser he tendered back to Goldsmith the business, to which Goldsmith replied that he was an "old New York boy," and was "damned artful enough" to insert a clause that "would prohibit him (the purchaser) from recovering anything back."

Charles H. Stone, president of the Hale Piano Company, who manufactured the pianos for the Goldsmith Piano and Organ Company, was a witness for Goldsmith, but admitted under cross examination that Goldsmith had instructed him to send for his (Goldsmith's) former manager as a witness for the defense, and the said witness was to have been well paid for his trouble. Goldsmith represented that the business Bridger, the purchaser, was buying had been established 25 years.

Goldsmith admits that in 1883 he was vice-president of an insurance company (horse insurance company) that received the premiums until the death of the first horse, after which the company could not be found.

Goldsmith said that he merely loaned his name to the above horse insurance company. (This is all in the evidence.)

The evidence in this case, which was in the Court of Common Pleas two days, is very interesting but voluminous.

H. J. Bridger was plaintiff and Jonas G. Goldsmith was defendant. Decision for full amount was given to plaintiff.

There is no money in these stencil rackets. Every stenciler has been claiming that Goldsmith's stencil racket in the Consolidated Exchange was a money making affair. It was not.

Briggs' Advertising.

A PIANO dealer in the West writes to the paper discussing the advertisements of the various piano and organ manufacturers who are using THE MUSICAL COURIER columns: "I select to-day as the advertisement that appeals strongest to me as a dealer this card of C. C. Briggs & Co., Boston:

P. P. P. Points Pertinent to Pianos.

The title of C. C. BRIGGS & CO.'S latest publication—a neat little book, full of interest to those in quest of pianos or dealers anxious about securing the right kind of instrument for their trade.

C. C. BRIGGS & CO., MANUFACTURERS OF
5 & 7 Appleton Street, Boston, Mass.

New York Agents: C. H. DITSON & CO., 367 Broadway.

"It causes curiosity; induces me to send for the book, and I must admit that some of the curiosity of the 'ad.' was caused by its typographical display."

There is a great deal in that question of typography. Interest in an advertisement on part of the publisher should not cease when he gets "copy" of the same. In fact it should begin at that point. He should use every effort to make for his advertiser as attractive a display as possible, and that has been the case with the publishers of this paper at all times.

Some advertisements are easier handled for display

than others. In the case of C. C. Briggs & Co. it has been a comparatively easy task, for the "copy" is always in good condition and the firm knows just what it wants to say. In other instances it is exceedingly difficult to make a display of an advertisement satisfactorily—at least to us who are constantly studying the matter.

Some firms have not yet learned how best to advertise their pianos and organs.

How "Knabe" is Spelt.

A LATELY arranged list, taken from the correspondence of Lyon & Healy, Chicago, shows some varieties of spelling the name "Knabe" indulged in by correspondents. This list is an actual copy and is not overdrawn in the least:

Kerabe	Kenobe	McKnabe	Knabe
Waabe	Gnabe	Kranbe	Knaby
Knatz	Knober	Knabbia	Kanbe
Enabe	Knaube	Knabi	Knababe
Konorbe	Knaile	Knaub	Knarby
Kanabea	Knate	Rhabe	Knapp
Kurle	Knabia	Kobe	Kmabe
Knoie	Knatie	Knev	Krabe
Canaba	Kab	Kaube	Kubbe
Naba	Knobber	Ruabe	Knobbie
Kabbe	Knarbe	Knorbe	Kroabe
Kanawah	Nabee	Knarebe	Knoabe
Kalwe	Knobbe	Canawba	K Lnabe
Kerobey	Kanaube	Canaub	Knube
Canobby	Kanawbe	Kenarbe	K Nabe
Kennauby	Nabe	Khabe	Krobe
Kmabe	Knarb	Knoe	Knob
Knabe Bros.	Knoie	Knauble	Knoie
Nobious	K Nabe	Knape	K nabe
Knoba	Knauby	Knode	Knaiba
Knab	Kenabe	Kname	Aibe
Knaie	Knebe	Knaia	Kmeatie
Knaive	Knaf	Lanabe	Canarbia
Kanaba	Knoba	Knoy	Knope
Knabbe	Kneba	Kngbe	Colby
Canabe	Kabe	Nobby	Illiom Knabe
Cannabe	Knabee	Knabier	Catawba
Cannawby	Knarebe	Krabe	Guarbey
Nobba	Knaabe	Knobi	Kunade
Noby	Kennauba	Knabba	Kyabe
Krabe	Knabie	Knabie	Kurbe
Knoie	Kmabe	Knabo	Knabz
Knopp	Knaber	Kna Be	Knoeb
Knabb	Krrabe	Bnabe	Knaubi
Kenabi	Knaaby	Knois	Kube

A New Use for Old Pianos.

THERE came into my possession, many years ago, a very old-fashioned upright piano. We found a place for it in my study, more for the beauty and quaintness of the case, which was of rosewood and of the usual excellent workmanship, than from any hope of deriving comfort from any sweet music the mellow ivories might produce. It was old, and its time and power for discoursing sweet music were past and gone; try as we would, by a new string here and another there, it refused to send out any but shrill and discordant notes, and in despair we locked it up. And so it might have stood for many years to come, pleasant to look upon, but utterly useless, had it not been that a good many books were scattered about the house and demanded a case. While trying to reconcile ourselves to parting with the piano to make room for a bookcase the thought struck us, "Surely this would make a splendid bookcase if its inside could be bodily taken out without injury to the frame." We sent for a workman, who saw the possibility of doing this for us at a moderate sum, and the result is that we have a beautiful piece of furniture and bookcase combined. The upper part, consisting of about two-thirds of the height, contains three shelves for books and a writing desk—the former keyboard—running the whole depth and width of the piano, while the under third forms a famous cupboard for manuscripts and magazines.—"Girl's Own Paper."

Tables of Importance.

(COMPILED BY THE MUSICAL COURIER.)

IMPORTS OF MUSICAL INSTRUMENTS.				
Month ending December 31, 1890.....	31, 1891.....			\$30,416 92,573
Twelve months ending December 31, 1890.....	31, 1891.....			1,615,326
				1,104,677

EXPORTS OF MUSICAL INSTRUMENTS.

	ORGANS.		PIANOS.		ALL OTHERS AND PARTS THEREOF.	TOTALS.
	No.	Value.	No.	Value.		
Month ending December 31, 1890.....	2,037	\$129,446	13	\$15,375	\$19,029	\$163,750
Month ending December 31, 1891.....	1,400	93,028	61	15,396	15,173	123,497
Twelve months ending December 31, 1890.....	14,169	939,387	649	208,517	154,879	1,299,680
Twelve months ending December 31, 1891.....	13,379	859,610	765	221,004	143,063	1,223,677

FIRES.

At Columbus.

The piano and organ wareroom of Stettner & Koch, McCune Block, Columbus, Ohio, was destroyed by fire on February 11.

At Gloversville.

The music store of Fred. W. Bridges, 68 South Main street, was destroyed by fire recently. About \$4,000 worth of pianos, organs, music, &c., were destroyed and also \$165 in cash was destroyed. Insurance, \$3,000.

In New York.

A fire on Saturday night came near proving disastrous to Messrs. Ditson & Co., but the efforts of the department saved the personal property.

Mr. Cragin, the manager of C. H. Ditson Company, informed THE MUSICAL COURIER that their loss was—well, in fact, a mere trifle. "The loss on stock in our piano department was a mere bagatelle and on our sheet music stock we suffered no loss." The building, however, i. e., the building next door, which is owned by the O. Ditson Company, had been very badly scorched, to the amount of about \$15,000. This building is leased to Castor & Co., the tailors, who are heavy losers by smoke and water. Mr. Cragin further said: "We are not going to make any claim on the insurance companies. Business is running on as briskly as ever."

He Liked His Clerk.

ZANESVILLE, Ohio, February 9, 1892.

ON the 2d of this month Miss Florence Bolson, who was a clerk in the employ of C. E. Townsend, proprietor of an extensive music establishment here, mailed a letter to Hockett Brothers & Punteneey, music dealers, Columbus. The envelope had the return stamp of Mr. Townsend on the outside.

A few minutes after it had been dropped in the box Mr. Townsend applied to Mr. Cliff Atwell, clerk at the post office, and said that he had dropped a letter in the box which he did not want to go. He described the envelope and the address, and Mr. Atwell gave it to him.

Mr. Townsend had hardly left the office until Miss Bolson entered and asked if Mr. Townsend had taken the letter. Upon being informed that he had she immediately made complaint to Deputy Postmaster Axline. That gentleman found that her statements were correct, and filed the information in the form of affidavits with United States Commissioner Chandler. He has advised the United States District Attorney at Cincinnati, and requested him to prepare an affidavit setting forth the charge and return it to him.

Miss Bolson was a valued clerk of Mr. Townsend, and he suspected her of entering into negotiations for employment with the Columbus house.—Cincinnati "Enquirer."

"Musicus" and "Timbre."

(THE DISCUSSION ON MECHANICAL MUSICAL INSTRUMENTS.)

A HA! methinks I see! In his last letter to your paper "Timbre" begins to become more transparent in the laying out of his motives than I anticipated at so early a stage of the play. He drops into the discussion, silently and cautiously, one little word, but that little word opens up tremendous and enormous chances at advertising. The word is toward the end of the sixth line counting upward from bottom of first column of page 24 of your last number prior to this, and the word has five vowels, but I shall refrain from pronouncing it.

I must be excused from participating in any scheme to advertise any particular or single mechanical musical instrument—even that which, on account of its bad features, has the least chance of success, aided even by the best advertising methods. I am willing to be called names, and shall offer you a choice among those "Timbre" hurled at me in his last letter. See "cuss," as I am called; "little twaddle" my remarks are denominated (and yet my arguments are not assailed), and so I am riddled with fancied retorts that are mere epithets to hurt my feelings. They are to be relieved with a big dose of advertising.

Not much, if I know it. I will write about mechanical musical instruments and use terms applied in a general sense to these instruments; but mention any one make and make a *réclame* of it—no, sir. Let us have something straight, dear "Timbre;" none of that kind of hypocrisy. Come, reply, "Timbre," reply. MUSICUS.

—Boardman & Gray, the Albany piano manufacturers, have received during the past three weeks 100 orders for pianos (including 19 grands) from their various agents. These orders came unsolicited, and are evidence of the esteem in which their pianos are held.

—A Michigan inventor has contrived a typewriter for musical composers which, he claims, will greatly facilitate operations and secure very satisfactory results. The copy which it makes can be photographed and a plate reproduced or printed, which is said to be superior to the plates made in any way.—Philadelphia "Record."

DURAND DECAMPS.

Collapse of the Durand Organ and Piano Company, of Portland, Ore.

THE Portland "Oregonian" of February 7 publishes the following:

Thursday Ezra Durand, president of the Durand Organ and Piano Company, was about town as usual, but did not come home at night. Friday noon a letter came to the office from him, mailed at Oregon City, and stating that he was trying to raise some money in the country around there to help out, and would be back in a day or two. Friday afternoon and night D. J. Durand looked for his brother, but yesterday he gave up.

"I do not expect him now," he said, with a dejected glance at the flaring letter heads of the firm. "If he should come back it would only be to stand trial in the Criminal Court and be sent to Salem."

"It was about 10 years ago," said D. J. Durand, the brother who is left behind, "that Ezra came here from St. Joseph, Mo., where he was in the same business. On the way here he married his wife in California. I came here four years ago for my health. I was sick, and thought a change of climate would benefit me. But I was here a year and a half before I went to work with my brother. I had only \$100 worth of stock, merely enough for me to be secretary. This position I held. It was simply clerical, and I had no knowledge of the management of the business except the routine in the store. My brother conducted the outside business, kept the bank account privately, and took the money as fast as it came in. There was no record kept here of his operations or the notes he was taking. The store business paid. It has earned since April a net profit of \$10,000."

"What became of the money?"

"My brother became ambitious. He bonded large tracts of land, lying idle and unproductive, obligating himself. I judged from what remarks he let drop, to pay \$50,000, probably \$3,000 a month. The move to these quarters was a mistake. He did not realize at first that his expenses had been trebled. To meet these and his payments on land he began borrowing money of brokers. Then he had to borrow more to pay with. Along toward the last he was borrowing money one day to pay what he had borrowed the day before. The profits all went to brokers, and at last he became desperate. Creditors began to compare notes and pushed him. He has been paying as high as \$100 a day interest to brokers."

"What about these rumors that your brother had unsavory records behind him?"

"There is no truth in them. He was never arrested or under the shadow of the law. He never served time, and was never before involved in questionable transactions. If he was out of debt my brother would be the best man in the city to-day."

Judge Hurley was telegraphing all over the country yesterday to find traces of Durand, but without avail. Local detectives are on the scent to arrest him on a charge of forgery preferred by a man named Marion Johnson.

No further particulars have reached New York concerning the failure. The Chicago Cottage Organ Company was mentioned as a heavy loser, but THE MUSICAL COURIER's Chicago correspondent corrects that impression in his letter of this week.

The Century Piano Company were mentioned in an exchange as being involved for some \$4,000, while in reality their account with the Durand Organ and Piano Company at the time of the trouble was but \$350, an amount which they are likely to recover. The whole failure is not worthy of the extensive notice that has been given it, so far as piano and organ houses are concerned.

No Standing; Bad Reputation.

A STRAIGHTFORWARD question is deserving of an equally straightforward reply, even if the subject is crooked. Here are both:

MARINETTE, Wis., January 25, 1892.

Editors Musical Courier:

Will you kindly inform me as to the reputation, standing and responsibility of the Beatty or Beatie firm selling pianos and organs, and much oblige

J. H. MANN.

Daniel F. Beatty, of the town of Washington, State of New Jersey, advertises Beatty pianos and Beatty organs. He is not a manufacturer, but a stenciler. He buys his pianos and he buys his organs and he puts his name on them and he advertises them as if made by him in the religious papers of this country, and he sells them to the confiding public that believes the things seen in these papers. These papers very frequently give Beatty free reading notices provided and furnished by Beatty. In these Beatty and his fraud stencil trash are praised sky high.

He has no standing; has a stencil reputation and, has no responsibilities.

About Organ Bellows.

THE use of electric motors for supplying wind to church organs has become very extensive of late, the latest example being that of the organ in St. Francis Xavier's Church, East Sixteenth street, this city, and thereby hangs a tale.

There was a man once, as Mr. Kipling would say, who was certainly a man of ideas, but who was liable to slight mistakes in the execution of the same. In this case he arranged an indicator from the tank which supplied water for operating the water motor that blows the bellows at the key desk of the organ, so that when the tank was full or empty the organist would have due notice thereof. The only fault of this arrangement was that the float in the tank which operated this indicator was not confined to one spot, but was allowed to drift wherever it wished and this defect proved serious, inasmuch as it finally drifted into the escape pipe. The next time water was pumped into the tank the indicator of course showed no increase, and

after what seemed to be a reasonable amount of time the operator resolved to investigate. He was more surprised than delighted to find a very fair imitation of Niagara proceeding from the tank down through the ceiling and into the organ.

The result of this has been that the water motor has been expelled in disgrace, and an electric motor ordered from the Edison Electric Illuminating Company. This motor will drive a new independent bellows, which will be connected with the present bellows, and the wind supply regulated automatically to meet the varying demand. This arrangement will insure absolute steadiness in the supply of wind, and it is expected will be a decided improvement on the old plan, as it will do away with the somewhat roundabout operation of using a steam engine to pump water, and then using the water to operate a motor, to say nothing of the danger of such accidents as the one described. The new bellows will be of very large dimensions, have three feeders, and be made in the strongest manner. Messrs. George Jardine & Son, the organ builders, are now constructing it at their factory. Messrs. Jardine have used a similar arrangement with great success in the organs in St. George's Church, New York, and in the Brooklyn Tabernacle.

Organ Dedication.

THE new "Jackson pipe organ" for the German Lutheran Church was formally dedicated last Sunday, three services being held, and to say that the congregation and Professor Kline, the musical director, are more than pleased would be putting it mildly, as the magnificent instrument more than met their expectations. Below will be found the specification of the organ, which is valued at \$2,000. And no greater compliment could have been paid the State agents, Lange & Minton, than the fact that the trustees gave them a check in full the very day the organ was completed. The music Sunday reflected great credit upon Professor Kline, the director, he being assisted at the organ by Mr. Cotsworth and Miss Lydia Kline. An original quartet, composed by Professor Kline, was heard then for the first time and was greatly admired. The organ, which was encased in a light and dark oak case beautifully decorated in light blue and gold, contains the following specification:

SPECIFICATION OF JACKSON PIPE ORGAN

At German Lutheran Church.

No. 1, 16 feet, bourdon.....	49 pipes
No. 2, 8 feet, open diapason.....	61 pipes
No. 3, 8 feet, melodia and bass.....	61 pipes
No. 4, 8 feet, dulciana groved.....	49 pipes
No. 5, 4 feet, harmonique flute.....	61 pipes
No. 6, 4 feet, principal metal.....	61 pipes
No. 7, 7 feet, twelfth metal.....	61 pipes
No. 8, 2 feet, piccolo.....	61 pipes
No. 9, 8 feet, clarinet reed.....	49 pipes

SWELL ORGAN.

No. 10, 8 feet, violin diapason, 12 stopped.....	61 pipes
No. 11, 8 feet, salicional, groved.....	49 pipes
No. 12, 8 feet, Liebelich Gedacht.....	61 pipes
No. 13, 4 feet, fluta di amore.....	61 pipes
No. 14, 4 feet, violin.....	61 pipes
No. 15, 8 feet, oboe, reed bassoon.....	61 pipes

PEDAL ORGAN.

No. 16, 16 feet, grand open diapason.....	27 pipes
No. 17, bourdon.....	27 pipes

MECHANICAL REGISTERS.

No. 18.....	Great to swell
No. 19.....	Great to pedal
No. 20.....	Swell to great
No. 21.....	Tremolo to swell
No. 22.....	Pedal check
No. 23.....	Bellows signal

COMBINATION PEDALS

No. 1.....	Great organ forte
No. 2.....	Great organ piano
No. 3.....	Reversible pedal
No. 4.....	Balance swell

—Burlington (Ia.) "Hawkeye," January 13, 1892.

An Elegant Piano.

MILLER & THOMPSON, the well-known music dealers, of 218 Woodward avenue, have just received a splendid Shaw piano which they have had specially manufactured for a customer in this city. It is constructed of fancy French walnut of the very finest kind. The manufacturers, the Shaw Piano Company, Erie, Pa., say it is the very finest sample of this superb wood they have ever worked up. The front of the case has a double fall board. The front panels are saw pierced and elegantly engraved and underlaid with gold color satin. The ends are heavily paneled and carved. There is also a hand carved molding of very elaborate design running along the front and around both ends of the instrument, which adds greatly to its beauty. The under panels are designed to harmonize with those of the upper part. The trusses, &c., are all hand carved and the case is finished throughout in the highest style of art.

We have had an opportunity of inspecting this really superb instrument and can say that, without a doubt, it is one of the handsomest pianos we have ever seen. Messrs. Miller & Thompson regret that owing to its being immediately needed by the purchaser it can only remain at their store to-day, and they invite anyone interested in musical instruments to call and examine this genuine triumph of the piano manufacturer.—Detroit "Sun."

An Interesting Tuner.

MR. RUDOLPH KOFF is a gentleman who seems to be equipped with an imagination which entitles him to succeed Baron Munchausen in the realm of story telling.

Mr. Koff is gifted with eminent ability in the line of fiction, and if he should turn his attention in that direction it would not be long before he would stand at the head of fairy story tellers.

Within the last two days he has delivered himself of a very creditable production which at once marks him as one of the first geniuses of the age in the world of fiction.

This effort was first published in the columns of the Macon "Telegraph," and as the same was not copyrighted it was copied with an extravagant use of glaring headlines and double leads.

But it established Mr. Koff's reputation. No one could have read that story without bowing at the shrine of the genius who produced it.

And it was a right pretty story, rounded up with fitting climaxes and references to prison horrors that smacked of Victor Hugo.

One of the catchy things about Mr. Koff's production is his dealing with modern events. He tells the story of the Chilian war from his experience at Valparaiso with a power that holds the reader spellbound.

He spent part of Thursday in Macon and told his story to the mayor, and a reporter overheard it.

The story was like this: Nearly three years ago he was a piano tuner for Phillips & Crew, in Atlanta, and had been for eight years. When his bank account reached \$2,000 he decided to visit his mother in Russia. He secured a passport from Mr. Blaine, and embarked for St. Petersburg. He had not been in the Russian capital 15 minutes before he was arrested for not having asked the Czar's permission to become an American citizen. His passport was torn up; he was court martialed, and was sentenced to eight years in the Russian service.

He was carried to a fortress at Arrons, his money taken from him, and he was bound with convicts' chains. He showed the scars on his legs worn by the chains.

He was transferred from the fortress to the navy, and was put on the flagship Sebastopol, and after a long cruise this good ship harbored at Valparaiso. In the harbor were men-of-war of all nations, among them the American ship Baltimore, whose crew came very near causing the late war. Koff was an eye witness to the difficulty.

After leaving Valparaiso the propeller of the Sebastopol was broken near Savannah. This ship, he says, was at Savannah last Sunday, and as Koff was the only man aboard who could speak English he was sent ashore to confer with a pilot. Then he escaped! He exchanged his Russian garb for a plain American suit and started on his walk to Atlanta. He spent Wednesday night in the police station at Macon, and Thursday morning told this fairy story to Mayor Price. The mayor gave him a pass to Atlanta, and the city officials, moved by his story, chipped in and made up a nice sum for him.

Thursday afternoon Mr. Koff reached Atlanta.

Jumbo Hunter's alms giving establishment was the first place he sought.

He was from New Orleans, he told the city warden, and wanted help to get back to that city. He did not want railroad passes—he could ride without a pass—only wanted money sufficient to buy a lunch now and then on the journey.

But Jumbo wasn't moved, and didn't respond to Mr. Koff's appeal.

Nothing daunted, this gentleman hid himself to Governor Northen's office and told a story.

He wanted to get to New Orleans, and wanted the Governor to help him. He had \$800 on board a ship at Savannah, and wanted the Governor to send officers down and get it.

But the Governor was not melted, and Mr. Koff went away disappointed.

Where he will go, what he will do next, remain to be seen.

Mr. Toy, of the Phillips & Crew Company, says he knows nothing of Koff, and if he was ever employed there, nobody about the establishment knows it.—Atlanta "Constitution."

Important.

THE revised appendix to Lyon & Healy's catalogue of musical merchandise has just been issued, dated February, 1892.

"This list of prices supplants the one attached to catalogue (for 1891, 1892). Dealers will please take out the old appendix and destroy it. Prices differing from previous edition are designated by an asterisk. Many of them show marked reductions."

Messrs. Lyon & Healy also ask special attention to "The Marquette" guitar, every component part being made in their own factory, and the instrument being guaranteed in every respect. They offer to send samples for examination and to pay all expenses of return if any fault can be found with the instrument.

They also offer tuning forks of the newly adopted standard, A 435.

Dr. Von der Hoya Acquitted of Smuggling.

SAVANNAH, February 10.

SEVERAL months ago Treasury Inspector Charles H. Traiteur journeyed to Savannah and seized \$15,000 worth of musical instruments alleged to have been smuggled into this country through the New York Custom House by Dr. Von der Hoya. Yesterday a jury in the United States Court returned a verdict against the Government. The Government claimed that Dr. Von der Hoya made a practice of smuggling musical instruments for the last two years by making false affidavits in New York. An investigation will follow in the New York Custom House, as the inspector swore positively on trial that 16 large boxes, supposed to have contained the instruments, were passed without examination at that port of entry.—Associated Press.

Meeting of Tuners.

A MEETING of piano tuners took place at the Union Square Hotel last Sunday afternoon, and effected a temporary organization for the purpose of agitating the question of forming a tuners' guild. The chairman of the meeting was E. E. Todd, 406 State street, Brooklyn; secretary, Otto Schneider, 250 West Thirty-third street, New York city.

The meeting resulted also in arranging for a general meeting to be held on Saturday evening, February 27, at the large wareroom of Mason & Risch, 10 East Sixteenth street, near Fifth avenue.

Another Report.

A preliminary meeting of the proposed Tuners' Guild was held at the Union Square Hotel on Sunday, February 14. Mr. E. E. Todd was elected temporary chairman, and Mr. Otto Schneider secretary. After outlining the objects of the guild it was decided to adjourn until Saturday evening, February 27, at 7:30, when another meeting will be held in the warerooms of Messrs. Mason & Risch, No. 10 East Sixteenth street, between Fifth avenue and Broadway.

The following preamble and resolution were adopted:

Whereas, The editors of THE MUSICAL COURIER have given to each and every tuner an opportunity to present his opinions in their columns, and have by their able editorials given the proposed guild substantial aid and wholesome advice, as well as to place said guild in a proper light before manufacturers, dealers and the public; therefore be it Resolved, That the thanks of all good tuners are due and

are hereby cordially extended to the editors and proprietors of THE COURIER for their courtesy and kindness.

It was also resolved to tender sincere thanks to Mr. De Revere, proprietor of the Union Square Hotel, and to Mr. Webb, the chief clerk, for so kindly allowing the use of their elegant parlor for the preliminary meeting.

A telegram of regret was received from Mr. D. J. Greenleaf, of Port Jervis, N. Y., he being unable to be present on account of illness.

Each person present left the parlor full of enthusiastic hope for the speedy formation of a permanent organization, and each pledging himself to do all in his power to secure a full attendance at the next meeting.

F. Muehlfeld & Co.

ANOTHER piano of medium grade is now before the trade and is to be known as the "Muehlfeld," manufactured by F. Muehlfeld & Co., at 462 East 136th street, corner of Rider avenue. The factory is but a few minutes' walk from the Harlem Bridge, and the proprietors will be pleased to receive any dealers who may be here on a visit.

They'll show them a nice piano, too, Mr. Muehlfeld being a practical piano builder who, for his age, has had a great deal of good, substantial experience in piano factories. The Muehlfeld piano is solidly constructed and well made throughout. It is in all respects a piano that will appeal to the best business sense of the trade, who will see in it a quick seller and consequently rapid returns for the money invested.

The factory is laid out so as to enable the firm to produce 600 pianos this, its first, year. We hope the present outlook will have its present circumference at the end of the year and if possible be enlarged, thus giving the new firm a bound at once into prosperity.

Stencil.

ONCE in a while a new and entirely original name is discovered in a stencil inquiry, as the following shows:

ANDOVER, Ohio, February 10, 1902.

Editors Musical-Courier:

Will you please inform me whether there is a legitimate piano manufacturer in New York by the name of Milton & Sons, or whether same is a stencil? If there is such a factory, what is the grade of the instrument?

Yours truly,

FRANK LAWVER.

Never heard of anyone who ever heard of a Milton & Sons piano factory here in New York or elsewhere. Must be a stencil.

Correction.

DETROIT, Mich., February 18, 1902.

Musical Courier, New York:

In your paper of the 10th inst. you say in trade notes:

Mr. Ferd. de Anguera, piano salesman, is now employed with E. B. Wood at the wareroom of the Everett Company, Boston.

Please correct this mistake. I am with the well-known music house of C. J. Whitney & Co., Detroit, Mich., selling the Steinway and Hallet & Davis pianos. The West is good enough for me.

Respectfully yours,

FERD. DE ANGUERA.

[It should have been Ed. de Anguera.—EDS. MUSICAL COURIER.]

The Right View-Point.

ATLANTA, Ga., February 11, 1902.

Musical Courier Company:

GENTLEMEN—We inclose our check No. 103 for \$8 to pay subscriptions for THE MUSICAL COURIER.

Your paper has a welcome to our office and we appreciate the enterprise shown for the benefit of our line of trade.

Please send us a receipt. Yours respectfully,

PHILLIP & CREW COMPANY.

NEW YORK, February 12, 1902.

Musical Courier:

GENTLEMEN—I inclose you check for \$8 in payment of inclosed account. I want to take this opportunity of telling you that it is a novel experience to find myself looking forward to the perusal of a trade journal (which generally contains advertisements and matters totally uninteresting except to the parties immediately concerned) with pleasure and interest, as is the case with THE MUSICAL COURIER.

Yours truly,

AUTOMATON PIANO COMPANY,

Per Klaber.

—W. F. Mader, for several years a prominent music dealer of Circleville, Ohio, and always ranked as one of the best tenor singers in that neighborhood, was taken to the Central Insane Asylum at Columbus on February 6, he having been adjudged insane by Probate Judge Winstead. Financial trouble was the cause of his insanity.

MALCOLM LOVE PIANOS.

A High Grade Piano, equal to any!

MANUFACTURED BY

WATERLOO ORGAN CO., Waterloo, N. Y.

✉ We invite correspondence from Dealers in localities where we are not represented.

TO DEALERS.

THE

MUEHLFELD

PIANO

Is Just What You Need and Just What You Want in

PRICE AND QUALITY.ASK FOR
PARTICULARS.**F. MUEHLFELD & CO.,** ★ TRADE MARK ★**462 East 136th Street, New York.**

STRICH & ZEIDLER, • PIANOS. •

Factory and Warerooms, 511 & 513 E. 137th St., New York.

Established 1834.

THE NAME THE GUARANTEE

MATHUSHEK & SON

is the name we want
you to remember when
you want a good piano.

FACTORY.

344 & 346 East 23d Street NEW YORK



CARL FISCHER,

6 Fourth Ave., New York,

Sole Agent for the United States for the

Famous

F. BESSON & CO.,

LONDON, ENGLAND.

Prototype Band Instruments, the Easiest Blowing and Most Perfect Instruments on Earth.
Band and Orchestra Music, both Foreign and Domestic, made a specialty of, and for its completeness in this line and music for different instruments my house stands unapproached in this country. Catalogues will be cheerfully furnished upon application.

Musical Merchandise Department, Wholesale and Retail, complete in all its appointments. Every thing is imported and purchased direct, and greatest care is exercised to procure goods of the finest quality only. My Instruments and Strings are acknowledged to be the Best Quality obtainable.

Some of the Many Specialties I represent: E. RITTERSHAGEN (Berlin), Boehm System Flutes; COLLIN-MAZZIN, Paris, Celebrated Violins, Violas and Cellos; BUFFET PARIS (Evette & Schaeffer), Reed Instruments. Over 1,000 Instruments constantly in stock.

Peccatte (Paris) and Sness Celebrated Violin Bows.

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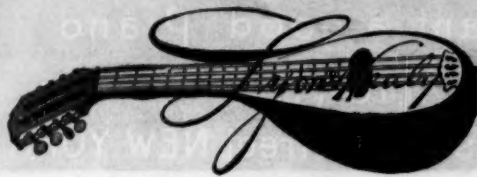
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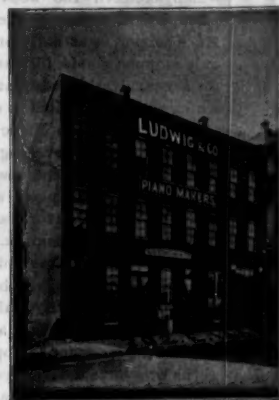
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CHICAGO OFFICE MUSICAL COURIER,
933 STATE STREET,
CHICAGO, February 13, 1892.

SOME very forceful articles have appeared in the dailies lately relative to the overstocked condition of the labor market of this city. It continues to be the case that more men are seeking employment in the piano factories of this city than ever before, and it is only a kindness to those who are thinking of coming here to warn them that it would be as well for them to be sure of a place before they come; the report is so universal that this warning is really needed. At some future time, not probably far off, there will be plenty of chances for additional workmen in piano factories, but not yet.

Messrs. Sonborn & Co., of Lansing, Mich., for many years in the music and sewing machine business, have failed, and have given a bill of sale to a sewing machine company on their entire stock. It is said that their principal business was in the musical line, but from the above statement it would look like a poor show for the creditors in this line.

Mr. W. H. Gummert, of Grenville, Minn., is reported to be financially embarrassed.

Mr. Charles C. Curtiss and Mr. A. M. Wright leave to-day for New York, to attend a semi-annual meeting of the board of directors of the Manufacturers Piano Company, to be held at the Weber wareroom in New York this day.

Mr. Charles H. Macdonald, now manager of the Pease Piano Company, and lately with Messrs. Estey & Camp, was the surprised recipient of a very elegant gold headed cane, the gift of some 25 employees of the latter named house. The gift was accompanied with an expression of esteem which read as follows: "The undersigned, while regretting the circumstances which call you to take a divergent road from that heretofore traveled in your company, desire to express to you in the happiest terms possible our hopes for your future success, the utmost prosperity of the new undertaking, the appreciation we feel for the good service you have rendered here for many years past; and feeling that we cannot do so more substantially than to present you a staff that will aid you to avoid the stumbling blocks in the path you have chosen, we take great pleasure in giving you herewith a cane, and you must know that it represents in no small degree our best wishes, our regard, our sympathy and good fellowship." It is quite unnecessary to add that Mr. Macdonald has also the esteem of not only his former employers but also of all those who know him, and particularly of those who have done business with him.

Mr. Arthur Bissell, who has been for a long time connected with the Weber interests in this city, has tendered his resignation to the Manufacturers Piano Company, to take effect April 1. Mr. Bissell has been acting as manager for the concerts which have been given here for the past two seasons for the benefit of the Visiting Nurses' Association and has, by means of his popularity and skillful management, been eminently successful.

The following appeared in one of the dailies of this city:

PORTLAND, Ore., February 7.—A warrant was issued last night for the arrest of Ezra D. Durand, president of the Durand Organ and Piano Company, of this city, on a charge of forgery. Durand left the city last Friday evening, and his present whereabouts is unknown. Durand came to this city about 10 years ago from St. Louis and engaged in the organ business. Two years ago he organized the Durand Organ and Piano Company, with a capital stock of \$100,000. This was afterward increased to \$300,000. In payment for stock in this company he would take promissory notes. These notes, it is stated, he would immediately sell or keep as collateral to borrow money on.

In this manner he is said to have raised about \$300,000, with which he speculated in real estate. He did not realize on his speculations as he anticipated, and in order to raise more money he mortgaged everything, and, it is charged, issued forged notes, the amount of which is not yet known.

A few days ago attachment suits were begun by third parties into whose hands the stockholders' notes had fallen. This precipitated matters and the affair came to light. The loss will fall heavily on the stockholders, some of whom will lose all they possess. Most of them live in

this vicinity. Among Durand's creditors is the Cottage Organ Company of Chicago, to which he owes \$15,000.

The Chicago Cottage Organ Company, of this city, to which concern the above refers, say that they were promptly informed of the affair and that their traveler, Mr. Knepper, was early on the ground, and that they not only stopped goods in transit but that they have security for a considerable amount and mortgages on real estate, which will enable them to escape with little or no loss.

A meeting of the Music Trade Association of this city will be held this evening at the Grand Pacific Hotel, at which election of members, under the by-laws recently adapted, will take place and "Commissions and Credits" will be the subjects for discussion.

I am assured that not only are the buildings for the two piano factories at Columbia Heights well under way (one being ready for roofing), but that several other plants in other lines of trade have already contracted to locate there. This makes this location a more assured success, and, so far as an expression of opinion goes, the two piano concerns who have determined on this location are both well satisfied with their move and the future outlook.

The Smith & Barnes Piano Company have bought a very large factory building at the corner of Sacramento avenue and Kinzie street. The new factory is situated close to the Northwestern Railroad and has all the facilities connected with a first-class factory building, and they claim room enough to build 4,000 instruments per year. They can now have every department of their business under one roof.

Lyon & Healy are exhibiting in their famous show window a number of old pianos which seem to catch the crowd in great shape. That window is the greatest advertising scheme this house, with all their various plans for keeping in rapport with the public, ever devised. One can never pass it without pausing a moment to see something new and attractive; it is a regular "Mecca" for all the travelers in the city.

Mr. C. C. Colby, of Erie, Pa., has been in the city this week. It would not surprise one if the representative of the Colby piano in this city would secure a very much larger store, say on Wabash avenue, east side; between Jackson and Van Buren streets there is a very nice one to be had, and Mr. Brown really needs much more room.

The fire insurance companies appointed Mr. Harry Strong as their representative to adjust the amount of damage by the late fire in the finishing shop factory of the Smith & Barnes Piano Company, and Smith & Barnes were represented by Mr. Will Bush. From present indications the amount of salvage will not probably amount to \$500. What was not burnt was almost totally ruined by water.

Mr. M. J. Chase, of Chickering-Chase Brothers Company, has just returned from a visit to Muskegon, and says they don't realize any dull times either in the retail or wholesale departments of Chase Brothers Piano Company. Mr. L. E. Chase, who recently left here for a Southern and Pacific Coast trip, is sending in more orders than the company can readily fill.

It is said that Benjamin Curtaz, who for so long a time was the representative of the Chickering piano in San Francisco, has, through the efforts of Mr. Theo. Pfafflin, arranged for renewal of the agency.

Money is reported to be very plentiful in this city, and the brokers are begging for notes from our larger houses.

Mr. Ernst Knabe, of Baltimore, has been for several days and is still the honored guest of Lyon & Healy. Lyon & Healy's orders for Knabe pianos have actually been trebled for the last three months, and Mr. Knabe says if these conditions continue the house will be obliged to enlarge their factory.

Mr. Ed. Ambuhl was in town and is now in Milwaukee. Mr. H. M. Cable, of the Chicago Cottage Organ Company, and Mr. W. E. Furbush, of Vose & Sons, were also in town.

Mr. C. A. Diltz, formerly of Tipton, has opened a store in Cedar Rapids, Ia.

Also in town: Mr. Madson, of Manitowoc, Wis.; Mrs. W. M. Jackson, of Galena, Ill.; Mr. C. F. Lotze, of Ver-

million, S. D.; Mr. N. P. Curtice, of Lincoln, Neb.; Mr. L. W. Cook, of Watertown and Huron, S. D., accompanied by Mr. W. N. McIntyre, the manager of the Watertown house, and such a host of others that the city may be said to be quite overrun with visiting dealers.

Mr. I. N. Rice is home from his Eastern trip. Mr. R. W. Cross has an interest in the Rice-Hinze Piano Company's business, and will give his time and attention to the disposal of the Rice-Hinze and Schaeffer pianos, which will greatly relieve Mr. Rice and enable him to give his full attention to the production of the goods.

Louisville Trade.

LOUISVILLE, Ky., February 3, 1892.

J. M. STARR & CO.,

of Richmond, Ind. Their firm here is under the management of Mr. W. A. Faucette, who is J. M. Starr & Co.'s general manager for this State. Mr. Faucette, who is one of the most genial of gentlemen, has opened a branch office on Fourth avenue, and will have on hand samples of the Starr piano and Newman Brothers' organ. His trade will be exclusively through the factory at Richmond, Ind., and any orders received by him from agents throughout the State or here in the city will be filled at the factory. Mr. Faucette's headquarters are beautiful and pleasant, and he has already filled several orders. Mr. Faucette is well known throughout this and the adjoining States, and nothing but success can await such a splendid gentleman and the Starr pianos and Newman organs. My old friend

D. P. FAULDS

has removed from his old stand to Smith & Nixon's. Mr. Faulds will have charge of the sheet music department. He has a large stock, and Messrs. Smith & Nixon are to be congratulated upon having Mr. Faulds (who is the oldest piano and sheet music dealer here) connected with them.

WILL J. HON,

general representative for the South for the Everett piano, was in the city last week. Mr. Hon has a large wareroom in Owensboro, Ky., and was on his way to Cincinnati when I met him. Mr. Hon tells me he has supplied most everyone in his territory with an instrument and will retire from business soon. He is one of the best piano men in the trade and I regret to see him leave it.

F. J. TEEPLE,

of Chicago Cottage Organ Company, was in the city last week. He reports a good trade with all his agents.

W. H. CRAWFORD,

of Smith & Nixon, Cincinnati, was here looking after the interests of his firm. Mr. Crawford said his trade was first class and he looked for better trade than ever the coming month.

COLEY BUCK,

of the above firm, tells me that the trade here with his firm has been better than ever. Coley always tells the truth, and I can always rely on what he says, as he knows what is going on in the trade here as well as anyone in the trade. He is recognized as one of the best salesmen in the South, and never fails to sell a customer when once handled by him. If a salesman can sell a piano for \$300 cash and take five pianos in trade, each one valued at \$75, in competition with every piano house in the city, and then make \$375 to \$500 profit, he can do most anything in the piano business. That's what Coley did.

GREENUP MUSIC COMPANY

have done a splendid business the past month. Mr. Greenup leaves for Chicago this week. I called on

FRANK TEUPE

and found a general rush of Behning trade. I also found

EDWARD ZOELLER,

one of our oldest dealers in musical merchandise, doing a fair business. Mr. Zoeller's trade is, as a rule, very good, but the small instrument trade, I think, is on the decrease here.

J. P. HOBLISCH

had a good word to say regarding his trade. "In fact," said he, "I contemplate moving into larger quarters, as my trade is increasing." Mr. Hoblisch is a good, reliable piano manufacturer and has the bulk of the German trade.

EMIL WULSCHNER

is expected here this week from Indianapolis. Mr. Wulschner's trade here has been good; his branches are all doing a good business.

LOUIS KURTZMANN,

of C. Kurtzmann & Co., of Buffalo, was in town last week. Mr. Kurtzmann is on his way to St. Augustine, Fla., for his health, and was gratified to see the results of the Kurtzmann boom which has been going on in this city for some time.

Did you ever hear of detectives in the piano business? No? Well, we have them here. I presume they are licensed ones or they would not be tolerated. Well, these detectives (?) do exist in only one firm that I am aware of. The manager of this firm is the chief of the gang. He, the manager, did actually follow a wagon with a piano in it to a lady's humble domicile in our quiet little town, Howard Park, near Jeffersonville, Ind., across the river (the piano was sold and the cold cash paid for it, which fact our whiskerlets, the manager, was aware of), and did deliberately, without cause or provocation, and with great premeditation, stamp his clumsy and muddy feet upon the pedal of the aforesaid lady's already purchased piano, exclaiming in agonized and frantic tones: "Good woman, have your senses left you? Are you mad or dreaming? Send that piano back and let me sell you one of mine. You must do it. I have not sold a piano in two weeks, and if I lose this sale my boss will discharge me." But the good woman in all her charity of nature bade him go in peace and said no more. Ah, woe is me! Ah, woe is me!

PROFUNDIS.

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PRINZENSTR. 31.



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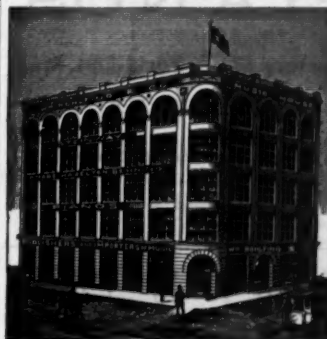
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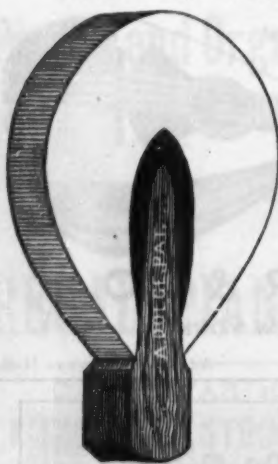
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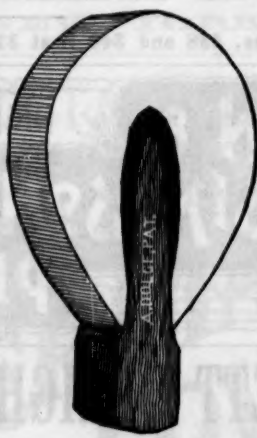
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